REGD. No. B. 3517

filmindia

JUNE 1943

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BEENA KUMARI
RAMESH SINHA
SUNETRA
HADI
ANSARI

STORY BY:
R. SHARMA
DIRECTION:
G. K. MEHTA

PRODUCTION SUPERVISED BY:
R. SHARMA

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UNITY PRODUCTIONS
SHANKARSHET ROAD — POONA.

JUNE 1943

VOL. 9 **NO. 6**

SUBSCRIPTION: The annual subscription, for 12 issues of "filmindia", from March 1943 is·

INLAND: Rs. 24/-

FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

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Selling Price: The price of a single copy from March 1943 is Rs. 2/- inland and shillings 4/6 foreign. If any agent is found demanding in excess of this price, the publishers should be informed with the requisite proof.

Contributions: Only from qualified writers, contributions are accepted. Manuscripts sent by sundry contributors will be returned if only sufficient postage is sent to cover their return.

Correspondence: No personal correspondence with the Editor is encouraged. Letters seeking information are replied to in the "Editor's Mail" section according to the importance and the suitability of such letters.

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filmindia

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Telephone: 26752

Editor: BABURAO PATEL

Planning For Victory

The Government of India has issued a communique assuring the Indian film industry substantial supplies of raw films during 1943-44 provided the new supplies to India would be used for the advancement of the war effort and the maintenance of morale in general.

To supplement this assurance the Government of India has issued a Defence of India Rule as follows:

"The Government of India have decided that from September 15, 1943, all cinemas and theatres should include in their programme films approved by the Information and Broadcasting Department, of a total length of not less than 2000 feet."

No government in the world is expected to do a sensible thing at the first shot—and never the Indian Government—which bungles things for a long time and then stumbles sometimes into a right thing.

Before we comment on the latest wisdom of the Government let us first point out the glaring inconsistency in the Defence Rule above quoted:

The Government wants every cinema in India to show a minimum of 2000 feet of war propaganda with every show. Well and good. In fact, almost a year ago —in our June 1942 issue to be precise—we wrote:

> "Why can't the Government, however, make the exhibition of F.A.B. shorts a compulsory affair? It is only a matter of one communique under the Defence of India Rules.
>
> Now that the F.A.B. has become an inevitable item of public expenditure, let the people see at least what is being done with the money paid in taxes every year.
>
> We want to know from Sir Frederick Puckle, the big noise in Delhi, whether we are fighting or fooling through this war.
>
> If this is a total war, as we are told hundred

BOMBAY TALKIES' PRIDE PICTURE

BASANT

Story, Scenario and Direction by

Amiya Chakrabarty

Heading for a Golden Jubilee A Unique Honour Achieved for the First Time by a Hindi Picture.

with

Seven Silver Jubilees

Already Scored at,
BOMBAY, KARACHI, DELHI, LUCKNOW, HYDERABAD (Dn.), CALCUTTA and POONA.

Hansa Wadkar comes to the screen in "Apna Paraya", a social story of National Studios.

times a day, why the hell don't we put in a total effort in every direction?

Yes, Sir Frederick, we need one more Defence of India regulation to make our exhibitors show our war shorts for which our tax payers are footing the bill. And we also need a change in the distribution department of the Film Advisory Board".

It took our efficient Government twelve long months to throw off the mask of democracy and to realize that we were fighting a total war.

And actually now when it has stumbled into the right direction we find that most of the leading cinemas in the country are already showing nearly 2000 feet of war propaganda per show if the Indian Movietone News and the F.A.B. footage is to be added.

What the Government has failed to clarify is whether the Indian Movietone Newsreels are being counted as an item of war propaganda and whether its footage can be included in this 2000 feet margin.

We can not understand why the Government can not draft a single Defence Rule efficiently, precisely defining its full scope and why must it always be vague and uncertain in the phraseology used.

We would like to know whether the 2000 feet now decreed is to be in excess of the F.A.B. shorts and newsreels footage already being shown in our theatres, or whether the new Defence Rule covers these already existing items.

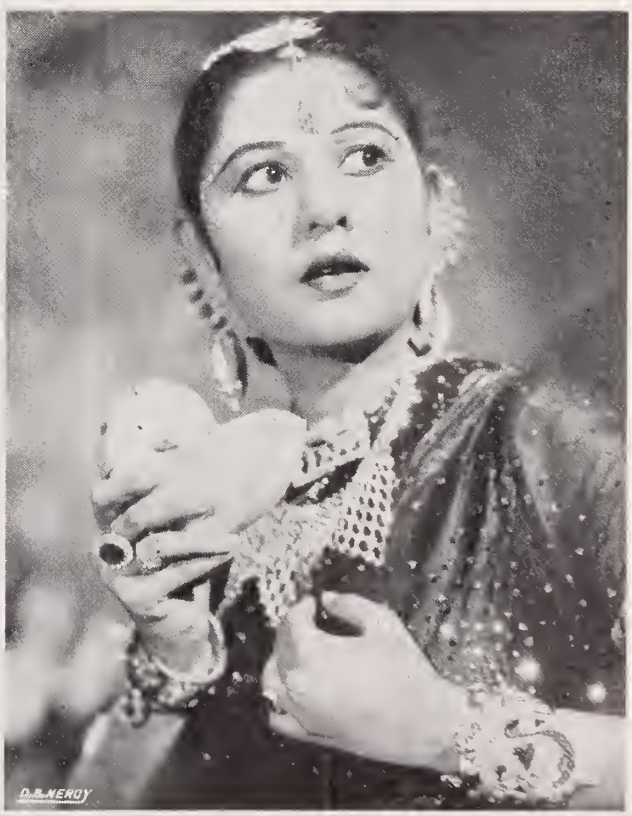
That calls for a new and revised Defence Rule and if the Government of India can't find the right people to draft the new rule, "filmindia" will not mind obliging the Government by sending a new and precise draft.

Coming to the ultimatum conveyed in the communique that the raw film supplied will be conditional to the Indian film industry producing war propaganda films, on principle we condemn the coercive element in the said communique. It is anti-democratic for the Government to coerce its subjects whilst shouting from the house-tops that it is fighting a war for the freedom of the world.

And yet fully realising the actual mood in which the Indian film industry is with regard to this war, we are inclined to condone the Government measure inspite of its inherent element of coercion.

To put it frankly, the Indian film industry has contributed nothing towards this war to bring the victory nearer—nothing willingly.

While the American film industry has gone all out to support the country's war effort by producing several war propaganda films and by sending out its famous stars to collect huge funds, the Indian film industry has



As "Parvati" in "Shanker-Parvati", a Ranjit picture, Sadhona Bose gives some celestial dances.

Acclaimed!

The First Choice Of All Cinegoers.

KISMET

BOMBAY TALKIES'

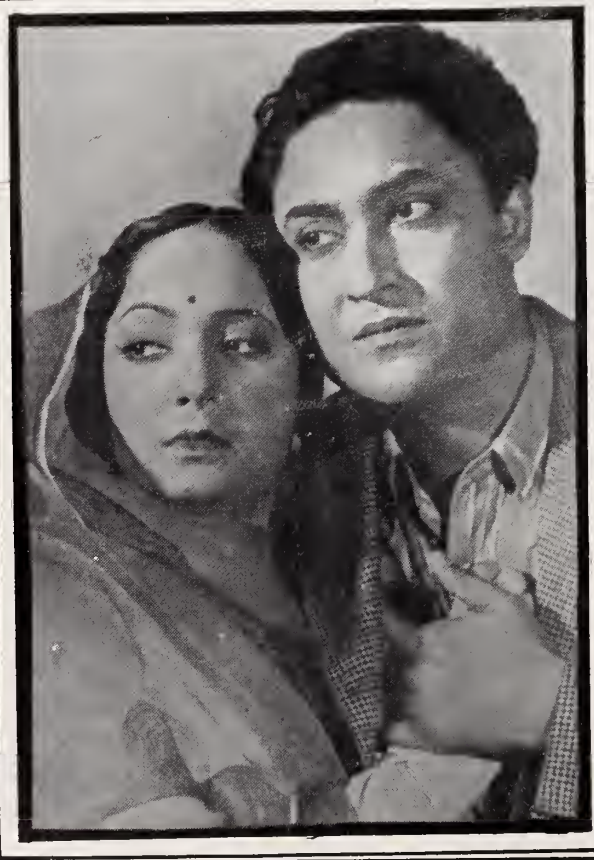
Thrilling Romance of Life and Love

Rich in Action - Songs - Music

Dances - Entertainment.

Starring:-

Ashok Kumar
Mumtaz Shanti
Shah Nawaz
Mubarak
V. H. Desai
P. F. Pithawala
Jagannath Aurora
David
Moti
Prahlad
Chandraprabha
etc:



neither given money nor produced a single short which has contributed to bring the Victory nearer.

On the other hand the little cooperation which some producers were extending at one time as Honorary Advisers on the Film Advisory Board was also brought to an abrupt end by the members resigning in a body over a petty quarrel.

All this while, during full four years of war, the Indian producers, despite the increased cost of production, have been making tons of money in their productions because inflation of the rupee and more employment have been taking more people to the box-offices. In fact, these years have been the peak years for money-making in motion pictures. Money has become cheap in the Indian film industry and we have now six times more producers than we had in 1939.

Whatever our quarrel be with our British Rulers, we can't escape from the grim reality that we must win this war. After the war we can revive our feud with the British and start our own fight for freedom once again. But just at this moment all our resources must contribute to a complete victory.

We are sorry to repeat that the Indian film industry has not contributed even an iota towards the ultimate victory for the democracies. And it is a shame.

In pursuance of the new policy of the Government we understand that Mr. P. N. Thapar, Jt. Secretary of the Information Department of the Government of India, discussed the problem with the Secretary of the Indian Motion Picture Producers' Association and suggested to him the possibility of Indian Producers turning out full length features for war propaganda and thus contributing substantially to the war effort of the country.

When the secretary reported these discussions to the members of the Executive Committee of the Producers' Association, some of the members went into hysterics.

In the meeting held on the 18th May at 7 p.m. at the Association Offices, Rai Bahadur Chuni Lall, the President is reported to have said that it was not necessary for the film industry to yield to Government's threat that the raw film will not be supplied to the industry unless the producers gave a definite assurance that they would produce a sufficient number of full length feature films for war propaganda.

Rai Bahadur Chuni Lall

The Rai Bahadur is reported to have further argued that the distributors would not take up such propaganda films and would never pay for them. It is reported that his own producer had advised him to close down the business rather than make a propaganda film.

We are open to be corrected by the Rai Bahadur if our report is wrong. But if what is stated is true, and it seems true in view of the subsequent decision taken by the Producers' Association, we are surprised that of all people Rai Bahadur Chuni Lall, who knows what a war means at close quarters, should turn round and talk like that.

The producers have decided that it is impossible for them to cooperate with the Government in producing such propaganda pictures as they are afraid that they will be losing money in doing so.

It is an unfortunate decision and most probably Rai Bahadur Chuni Lall will convey it personally to the Government in New Delhi.

We disagree with this decision, because its fundamental premises are not correct and it shows a bad spirit in addition.

As Indians we have two alternatives before us: win the war, continue to be with the British and fight our own fight of freedom with them or lose the war and suffer Axis domination. The former is a lesser evil and gives Indians a better chance of obtaining freedom by fighting a ruler of 150 years of acquaintance.

The argument that distributors won't pay for propaganda films is just so much silly balderdash. Rai Bahadur Chuni Lall doesn't know what is meant by a propaganda film.

A propaganda film for war does not mean the stuff that has been produced by the F.A.B. fools who ask us to grow vegetables in our backyards. Nor does it mean shouting from the house-tops and asking the people to die in the battle fields in their millions.

A war propaganda picture is not so simple as that. Propaganda to be effective must be subtle and can be served with the most human story a human brain can think.

We are giving below a list of some of the war propaganda films which the foreign producers have already produced:

By Warner Brothers: "Confessions of A Nazi Spy"; "Underground"; "Dive Bomber"; "Sergeant York"; "International Squadron"; "Captains of The Clouds"; "Yankee Doodle Dandy"; "Across The Pacific".

By M.G.M.: "Escape"; "Mortal Storm"; "Mrs. Miniver".

By Paramount: "Wake Island"; "Pacific Black-out".

By 20th Century-Fox: "Pied Piper"; "This Above All"; "To The Shores of Tripoli".

By United Artists: "The Great Dictator"; "So Ends Our Night"; "To Be Or Not To Be".

By British Studios: "In Which We Serve"; "Pimpernel Smith"; "Desert Victory".

By R.K.O.: "The Navy Comes Through"; "Joan of Paris."

By Columbia: "The Invaders".

Less film -yet *More* and *better* pictures

BECAUSE Ships must carry war materials, supplies of film are now restricted. But we can relieve this shortage to a large extent merely by taking care to cut down wastages. We all make mistakes, so here are a few points to remember:

TURN the film to the next number *immediately* after you've made a picture;

DON'T let your background spoil the definition of your subject;

KEEP THE camera steady, and hold it level, too;

KEEP THE lens, the camera's eye, clean for clear bright pictures.

BE FAIR to others and do not buy more film than is absolutely necessary.

KODAK LTD

(Incorporated in England)

BOMBAY - CALCUTTA - LAHORE - MADRAS

By Universal: "Eagle Squadron"; "The Saboteur".
By Russian Producers: "In the Rear of the Enemy"; "Fortress of Volga"; "Moscow Strikes Back".

Does Rai Bahadur Chuni Lall know that all these and many more are purely war propaganda pictures?

Does the Rai Bahadur know that all these pictures, without an exception, have been accepted by the distributors all over the world, including India?

Can't the Indian producers do what the Hollywood producers have done—business plus national service?

So far, we have given facts about the problem of producing propaganda films. Now we propose to give a plan for the future, as briefly as possible.

(1) The film industry does not need a subsidy from the Government except the guarantee of a regular supply of raw films, both for propaganda and commercial purposes, and a regular shipment of machinery and spares.

(2) As every war propaganda picture can have a human drama, the picture will pay its way and if it is well produced it will show more profits than the average silly social film produced in India.

(3) That the Government should straightaway control all the raw film stock imported into the country and not allow it to be sold unless to certified licensed stage owners as also stop the stock from drifting into the Black Market.

(4) That the Government should forthwith issue licenses to the 52 sound stages now in active use in the country and stop all unlicensed stages from operating.

(5) That the Government should impose a limit of 4 pictures per sound stage per year to be produced both for propaganda and commercial purposes.

(6) That a 12½% of the total number of pictures produced in India should be exclusively dedicated to the war effort.

(7) That the owner of the sound stage should be made responsible for his annual quota of propaganda films according to his space—whether he himself produces the same or gets them produced by independent producers.

(8) That independent producers, distributors and other people should not directly get the supplies of the raw films. Independent producers who wish to produce their own films may attach themselves to one of the licensed sound-stages and take their raw film supplies from the studio owner.

(9) That the Government should fix up a maximum limit of 50,000 feet of sound and picture negative each for a single picture and permit just enough positive film to make 25 copies of each picture.

Only by planning the future thus can we harness the Indian film industry for doing some useful war propaganda which we so badly need, seeing that the F.A.B., the Information Films of India, the National War Front and the hundred and odd war publicity committees spread all over the country have failed miserably.

We don't expect the Government to follow this plan. The reason being: it is wise. But one day, the Government will realize that we had meant well—as they did in the case of our year-old suggestion to compel exhibitors to show war propaganda shorts.

A wise and efficient government is a myth and India is so much a land of mythology.

MISSING COPIES

When you don't get your copy of 'filmindia', don't blame us because we employ three persons to check the dispatch. Blame the postal and the railway employees. some of whom seem to have taken to pilfering as an additional occupation. We can't even replace the missing copies as no extra copies are printed. Subscriptions are accepted on the clear understanding that we are not responsible for such losses in transit.

A role he should have played long before is given to Saigal in "Tansen", a Ranjit picture.

Shakuntala

DIRECTOR V. SHANTARAM

Rajkamal Kalamandir

Shakuntala

DIRECTOR V. SHANTARAM

Rajkamal Kalamandir

YOU ENJOY PICTURES MORE AT THEATRES WHICH USE

Because—

THERE YOU HEAR SOUND AT ITS BEST

"Next time you go to the Theatre look for the RCA High Fidelity plaque. It is the sign of the best in Sound Production.....Your assurance that the show will go on well."

Distributors for Northern India; **Messrs. Empire Talkie Distributors, Karachi, Delhi, Lahore, Calcutta.**

Authorised Exclusive Dealers: **Messrs. Famous Pictures Ltd. Bombay, Bhusawal.**

Special Agents: **Messrs. AMA Limited, Bombay.**

RCA

Photophone Equipments Ltd.,

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9, MARINE LINES BOMBAY.

MAGIC VOICE of the SCREEN

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A PAIR OF INTREPID PRODUCERS

It is a very difficult job to combine commerce and ideals. Many wish to do so but not all succeed. The weaker ones lose the ideal, others lose commerce.

In the film industry it is infinitely more difficult to give a higher purpose to the trade of motion picture production. And that is one reason why we find so many rotten, purposeless pictures on the screen, which, however, become good money-makers from the commercial point of view.

But merely making money should not be the end of all human effort. There are other values in life more precious than money. Only great minds realize these higher values of life and when we come across a motion picture producer who puts a higher social purpose in his trade, the intellectuals in the country hail him with admiration.

Mr. V. Shantaram has been one such man in our motion picture industry. While putting his work on a higher ideal of life and giving it a missionary purpose he has also made money—perhaps more money than some of the sausage manufacturers whom we charitably call producers in our country.

We have recently discovered another production team following in the footsteps of Mr. Shantaram. It consists of two young intellectuals: Rameshwar Sharma and Lahori Ram Parasher—both from the Punjab who recently gave us that excellent motion picture 'Bhakta Kabir' under the banner of Unity Productions.

Millions who appreciate this powerful propaganda picture for Hindu-Muslim unity do not realize with what trembling hearts the picture was produced.

The religious fanaticism of some of our Hindu and Muslim audiences always hangs like the sword of Damocles over the heads of our producers. As a rule producers fight shy of taking up controversial subjects for production and in the case of 'Kabir' who was a Muslim Saint striving for a better spiritual understanding between the two sister communities of India, the danger in motion picture production was all the greater owing to the religious susceptibilities of both the communities being involved in the subject.

Many a producer had toyed with this particular subject at some time or other during the last twenty years but could not muster up enough courage to go into actual production.

FAMESHWAR SHARMA

When Sharma and Lahori Ram actually took up the production of 'Bhakta Kabir', people in the industry stamped their ambition as a foolhardy venture. Yes, it did require some foolhardy courage to produce that picture. But without their courage India would have lost an excellent picture with a vibrant message for the Hindus and the Muslims to unite.

The national importance of this picture was so much appreciated all over the country that almost all the provincial governments in the country pinched their revenue pockets and allowed the picture to run free of the entertainment tax. The theme of the

Nur Jehan, our old sweetheart, comes to the screen again in "Nadan", a story of A. B. Productions.

A WORLD-FAMOUS TRADE MARK

Home entertainment has changed a lot in the last 40 years.

Time and research have wrought profound changes, too, in the type, design and construction of "His Master's Voice" instruments for home entertainment. But with all these changes, the aims of "His Master's Voice" remain the same. Their instruments embody the same high quality of materials and superiority of workmanship . . . . . every one of the hundreds of components is subject to the most rigid tests before anything bearing this World-famous Trade Mark, is allowed to go into the world.

If you would have the unquestioned best whether in *Records, Gramophones, Radios* or *Refrigerators,* you must have "H. M. V."

★ ★ ★ ★ ★ ★ ★ ★

HIS MASTER'S VOICE

RECORDS * GRAMOPHONES * RADIOS * REFRIGERATORS

picture seems to have appealed even to the alien government in our country.

That picture 'Kabir' must be shown to our valiant troops all over the world—on different fronts where they combine in an unique spiritual brotherhood to face death to win freedom for unknown people. The propaganda department of the Government of India should purchase several copies of 'Kabir' and send this picture on front line duty immediately. Our soldiers would like to know that back in their homeland the two sister communities were trying to patch up their differences created by foreign rulers and self-seeking politicians.

Not content with their national achievement in producing 'Bhakta Kabir' Messrs. Sharma and Lahori Ram of Unity Productions have sworn to devote their future production activities to similar subjects of national importance.

LAHORI RAM PARASHER

Right on the hot trail of 'Kabir', their 2nd production 'Bhai Chara' has been completed. It is also a Hindu-Muslim unity subject bringing home the virtues of good neighbourly relations between our two great communities who have common traditions in history and culture.

It is high time that other producers should emulate the example of these intrepid producers and give our motion pictures a greater social purpose than hitherto.

BAD BUSINESS

We are told that in spite of the shortage of imported feature films, the distribution offices of foreign films in India are doing swell business in the country.

Considering that nowadays more people see motion pictures, the shortage is well compensated by the increased takings at the box-offices.

An undesirable feature of these foreign distribution offices in India has been their foreign management. The foreign manager often takes three times the combined salary given to the entire Indian staff. In fact these management posts have been considered good, soft jobs where the incumbent has hardly ever to work and get the whole thing done by the Indian assistants.

The war has changed the landscape slightly. The Warner chief in India having taken military service, the Warner organization is now managed by an Indian named Nadkarni. Business with Warners is brighter than ever before and everything seems to be going on as smoothly as before.

The same thing could be done in other foreign distributing offices like: M.G.M., 20th Century Fox, Paramount etc., where the management is still in the hands of foreigners, however efficient.

In no other country in the world is this practice followed except in India. The writer, when he travelled round the world, found that different countries had their local people in charge of such distributing offices. For instance in Japan there were Japanese managers selling pictures for American producers.

While the local man is able to sell better and more, a lot of local goodwill is also secured by following the practice of appointing local managers instead of sending a white man from overseas to boss over the Indians.

Some of these overseas managers are absolutely unapproachable as they soon acquire local colour prejudices and many an exhibitor from the distant station does not even get a chance to forward his complaints to these managers. Always at the mercy of the slavish subordinates, he soon loses interest in the product of the firm and the general business suffers in consequence. It is strange that American business men who call themselves such wise guys cannot realize this state of affairs.

A firm of producers that has followed the correct practice all along in India has been the Columbia Pic-

Rama Shukul, the son of a Police Superintendent, has an aptitude for this uniform and he carries it well in "Iqrar", a story of Ranjit.

You saw and Cheered
YANKEE
DOODLE DANDY
ACROSS THE PACIFIC
DESPERATE JOURNEY

and now...the magnificent Second Group

of Warner films
with Top Star Names
Timeliness.. Action
Intrigue.. Suspense
Beauty ... Drama
Romantic story & Locale
Superb Performances
Top Production Values
will give you more evidence of

Warner Leadership

CASABLANCA NEVER ANYTHING SO EXCITING! HUMPHREY BOGART . INGRID BERGMAN . PAUL HENRIED

GEORGE WASHINGTON SLEPT HERE SUPER COMEDY WITH A GRAND CAST:- JACK BENNY . ANN SHERIDAN . CHARLES COBURN

AIR FORCE YEAR'S BIGGEST SPECTACLE WITH JOHN GARFIELD . GIG YOUNG HARRY CAREY . GEORGE TOBIAS

tures of America. All along since 1935, the Columbia distribution offices have been very efficiently managed by Mr. N. C. Lahiri, an Indian, and at half the cost that would have to be paid to an overseas manager.

Jos Albeck who was the Columbia Far Eastern sales chief in 1935 often loudly thought that it was a good policy to trust local men if more business and better goodwill were to be secured. That has been the keynote of Columbia's success in India.

War was a good opportunity for American producers for changing over to the Indian management but only a couple of firms seem to have taken advantage of this god-sent opportunity. The others are still perpetuating the old order which is so unpopular and so unbusinesslike in this country in these days of a national awakening. It is a pity Americans are becoming bad businessmen.

FUNNY DRAWING ROOMS

Film architecture in India, especially in our social films, is becoming less realistic every day.

In several recent pictures we were surprised to see middle-class drawing-rooms having staircases and mezzanine floors inside them after the fashion of royal country houses in England.

After seeing these creations by film architects we went in search of similar drawing rooms and in a month's frantic search, we could not find a single house with a broad staircase and a mezzanine floor inside the drawing room.

These people who prepare our film sets are cheap copyists who get their inspiration from foreign decor magazines. But the fools miss one essential point that these foreign magazines portray architecture in foreign countries and not in India.

A film must be a mirror of actual conditions obtained in the country, especially when producers seek to portray realism on the screen. Will the film architects show a little more sense and imagination?

BLACK MARKET AND INCOME-TAX

Producers, distributors and almost every one connected with the Indian film industry will have soon to face a terrible headache when this year's income-tax returns are scrutinized by the income-tax officers.

It is a well-known practice that the income-tax authorities require genuine vouchers for every small purchase made and when expenditure is not supported by such vouchers, the authorities refuse to accept the items as expenditure and add them up to the total profits for taxation.

Pursuing this practice rigorously during the normal times would be justified but we do not see how this method can be enforced in the present times when almost everything has to be purchased in the black-market and the black-market racketeers don't print any stationery for giving vouchers.

Producers have been buying wood, nails, paints, raw films, paper, motor tyres, petrol and many other things mainly from the black-market as nothing is available from the regular dealers. Even the regular dealers carrying stocks permit their goods to drift into the black-market to make a little extra money for themselves.

When we discussed this problem with some income-tax fellows they blandly replied: "Don't buy in the Black-Market." This is more easily said than done. Producers who have several lakhs locked up in their business have to keep the show running at whatever sacrifice. Like the income-tax officers they don't get a government dole at the end of the month. Motion picture producers have to stake their money and use their wits all the time to earn some living in a highly competitive trade.

When supplies are not available from legitimate sources, producers are compelled to buy from the Black Market to maintain a semblance of business with huge overheads. Black Market has become a necessity if one is to survive.

This problem of income-tax has become a community affair as almost every producer in the country is affected by it and it will be in season for the Indian Motion Picture Producers' Association to tackle this

Shamim is seen in almost every second picture of Ranjit. This one seems to be from "Gowri" another Ranjit picture.

affair institutionally and come to some practical understanding with the income-tax authorities.

Unless the Black Market purchases acquire an official hall-mark, the people in the industry will have to pay black-market taxes to the income-tax department. And black-markets are primarily due to Government inefficiency in conserving and regulating the country's supplies.

A TOPICAL BOOK

In little less than a hundred pages, "Comrade" D. G. Tendulkar has given us a social and cultural account of Russia in his, "30 Months In Russia", a book published by the Karnatak Publishing House, Bombay. Tendulkar's love of Russia and anything Russian has become his second nature and that seems to be sufficient provocation for writing this book.

The book is written in a simple style and each chapter is concise while at the same time informative—from the Soviet child to the military and economic structure of the country. Fine photographic illustrations by the author himself and an impressively got-up cover make the book attractive.

While reading the book, one is inclined to feel that in Russia everything is great and good—a veritable Paradise on earth. In some places, it sounds like a propagandist airing his views.

Inspite of this, one does gain a good deal of knowledge about Russia—particularly about the manner in which the Soviet State looks after the welfare of the children. The Russian slogan, according to the 'Comrade' seems to be 'everything for the child.' Not only are there kindergartens, creches where the children spend most of their time while their mothers go to work but libraries, cinemas, parks and theatres specially organised for the children. And the Children's Publishing House publishes 53 newspapers purely for children.

Then again, in a chapter on 'Comrade Eve', D. G. Tendulkar tells us about the status of women in Soviet Society. "In the U.S.S.R. on the other hand, there is no position which a capable woman cannot reach." One is an authoress, another a Commissar of Finance, several women captain Soviet ships and there are judges in Soviet courts, and women are found scattered in every department of industry, education etc.

In the last chapter, the author tries to impress the reader by saying that there "are ugly elements in Soviet life", and that "many things require an overhaul." But the reader is made to feel that the achievements of the Soviet Union are colossal. Anyhow, those who are prejudiced against Russia will do well to read this book to see the other side of the coin.

BAH! WHAT A BANKER ..

Most of our cinemas audiences are not known for their good manners. An Indian picture is often seen between hoots and catcalls and the people who indulge in these noises often forget that others who have also paid would like to enjoy their entertainment in peace and quiet. Our audiences seem to forget the fundamental fact that to hear clearly the noise which our talkies make, the audience must themselves observe strict silence.

Masses can not be trained in a day to cultivate better theatre manners. What, however, surprised me was the rude behaviour of a local banker some days back at the Excelsior Cinema in Bombay. Accompanied by a couple of his stooges, this worthy banker kept up a constant flow of conversation in Gujrati thereby disturbing people all round him. A "March of Time" film was on the screen and it could hardly be followed with the thin, effeminate extra commentary going on behind. And sometimes all three of them, missing their cue, talked simultaneously creating an unholy din which drowned the language of the picture.

Another thing I discovered that day was that most of our people do not know how to laugh. They do not know the difference between a smile and a laugh. Most of them never smile—they only laugh and they erupt so loudly that little bits of betel-nut in the mouth go flying into the air and often settle uncomfortably on another man's neck.

That banker and his stooges gave a good performance of some horse-laughter, but in doing so they proved that they lacked good manners and good bringing-up.

Mubarak acts the emperor in "Tansen" a Ranjit picture and looks every inch of it.

Bharati Devi

Young . . . lovely . . . clever . . . and wise, for she uses Lux Toilet Soap regularly to keep her skin clear and smooth, fragrant and beautiful.

LUX TOILET SOAP – *chosen by film stars to guard beauty!*

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Nothing like the look of solid satisfaction that speaks a library of social registers. What a break for the man who settles down with ***TENOR*** *De Luxe Cigarettes. It's a smoke he can understand. It's companionship when he's alone. It's a smoke that's easy on the throat. The fragrant, aromatic* ***VIRGINIAN TOBACCOS*** *used in* ***TENORS*** *are guaranteed* ***100% PURE.*** *Next time you settle down to a smoke . . . light up a* ***TENOR.*** *James Carlton Ltd. London, England.*

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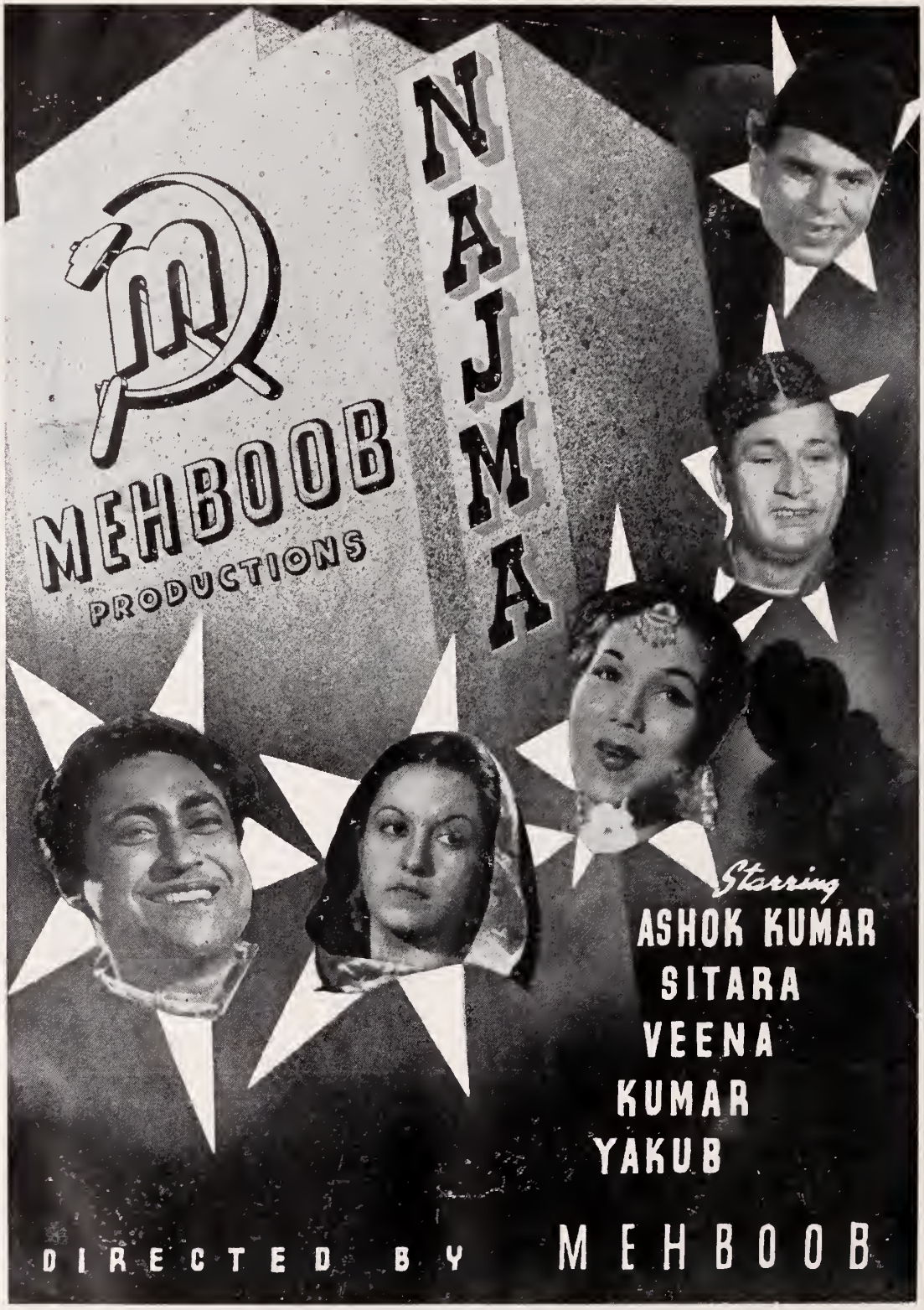
AC. T. 30

EASTERN LICENCEES, POST BOX NO. 9029, CALCUTTA

MUMTAZ SHANTI—

In Gitanjali Pictures' maiden production, "Sawaal", Mumtaz Shanti brings new music and dance to the screen.



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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

P. B. Mobar (Agra)

Who are our best dancing stars?

One who really knows what is dancing is Sadhona Bose. In old times we had a couple more in Auzurie and Sitara, but they seem to have mixed their steps so much that what they do now can hardly be called dancing.

R. T. Nath Sahaya (Chupra)

Can you say something about Mumtaz Shanti?

Yes, she is reported to be the wife of one Walli who wrote the songs of 'Khazanchi'. The rest is his secret.

Is Renuka Devi a Mahomedan?

Yes. Her name is Mrs. Khursheed Mirza and her husband is a policeman.

Mohan Shahani (Hyderabad)

Who gave the best performance in Prabhat's 'Nai Kahani'?

Ahmed Abbas who sold the story. Seeing the stuff I think it was a pretty good performance in salesmanship.

H. Hoque (Dumka)

I wrote several letters to Naseem Banu requesting her to send a private pose to adorn my drawing room but—

People don't hang private poses in drawing rooms. No wonder, Naseem refused.

Miss L. M. Kajee (Poona)

K. Ahmed Abbas writes in some magazine: "Today the aim is to make big pictures like, "Pukar", "Sikandar" and "Tulsidas". 'Big' they sometimes are but 'great' none of them has succeeded in becoming." By the way, was his "Nai Kahani" by any stretch 'great' or, for that matter even a 'new' story? When he knows what sort of pictures are called 'great' why does he not try writing one?

You must not take Abbas seriously. He is really quite harmless. Half the time he does not understand what he writes. He is our impractical idealist, whose mind keeps swaying between the grocers' bills and a frustrative ambition to do something thundering and great. He ends by paying the grocers' bills regularly and to do that he has often to write that way.

T. R. Ramaswami (Chittoor)

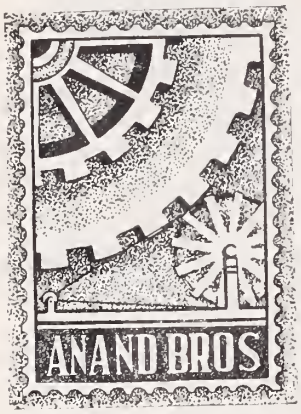
Divorce is very common in the North Indian film world? What is the cause?

Bless your heart, we had only two cases so far. One was Leela Chitnis when she divorced Dr. Chitnis and married C. R. Gvalani and the other is the recent one of Snehaprabha Pradhan who sent Kishore Sahu about his business. Now that is not 'very common' and not as bad as some of the things that happen in some of your South Indian studios.

G. Venkatasubbaya (Chittoor)

Which is better of the two: To select a story and then search for the artistes or select the artistes and then write the story to suit them?

In "Paigham", an Amar picture, Sadhona gives some rarely graceful work.



ANAND BROTHERS

"ZAMIN"

The Wealth - Must - Come - First - Story
Of A Greater Grip and Greater Interest!

The Earth Turned On-

- SALT,
- COPPER,
- OIL AND
- MUCH MORE

AND MADE THE SIMPLE PEOPLE SHREWD
AND THE SHREWD WICKED—

• • •

Subject:
SHIVKUMAR

Direction:
ANANDKUMAR

Art:
LACHHMAN

Music:
K. DUTTA

Picture:
K. H. KAPADIA

Sound:
J. B. JAGTAP

★

Cast:

DURGA KHOTE
KHURSHEED
DAVID, NAZIR
NAVIN. KHALIL
BISHWAS

Distributors:

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Anand Brothers,

GOREGAON - BOMBAY - MALAD. P. O.

In India producers generally do neither. They don't select. They take a story and shove in the artistes and you people push one another to see the result. Producers have been what they are because people who see the pictures have been what they are—just blind fools.

V. Sukumar (Bombay)

Is Barua joining the Bombay Talkies?

Heavens, no! He has started his own pictures under the banner of 'Barua Productions' and his first will be 'Subeh Sham', of course with Jamuna.

M. Chandra Kumar (Delhi)

I love Sushila Rani dearly.

You do, eh? So do I. Now keep off.

M. Madhav Moorthy (Anantapur)

What has the Film Advisory Board done for the Indian film industry?

Given our industry a superiority complex which it lacked in comparison with the Hollywood films.

What, at present, is engaging Shantaram's attention?

Mr. V. Shantaram — that is the only subject that matters to him.

T. L. Balu (Bangalore)

How many 'Nazirs' and 'Casshyaps' are there in the Indian film industry?

Every one of them seems to be one too many. Only one Casshyap matters, the guy who was with the Bombay Talkies.

V. M. Balachandran (Palghat)

Is there any way for us to get rid of those well-known but extremely boring Tamil comedians, Krishnan and Mathuram? For humanity's sake, please find a way out and we shall call you our deliverer.

Don't you people have motor accidents in your part of the country? If this is not convenient, I should suggest your boycotting their pictures to enable these artistes to die a natural death. But this is your side of it. Probably those two comedians may be having sufficiently humorous justification for their existence.

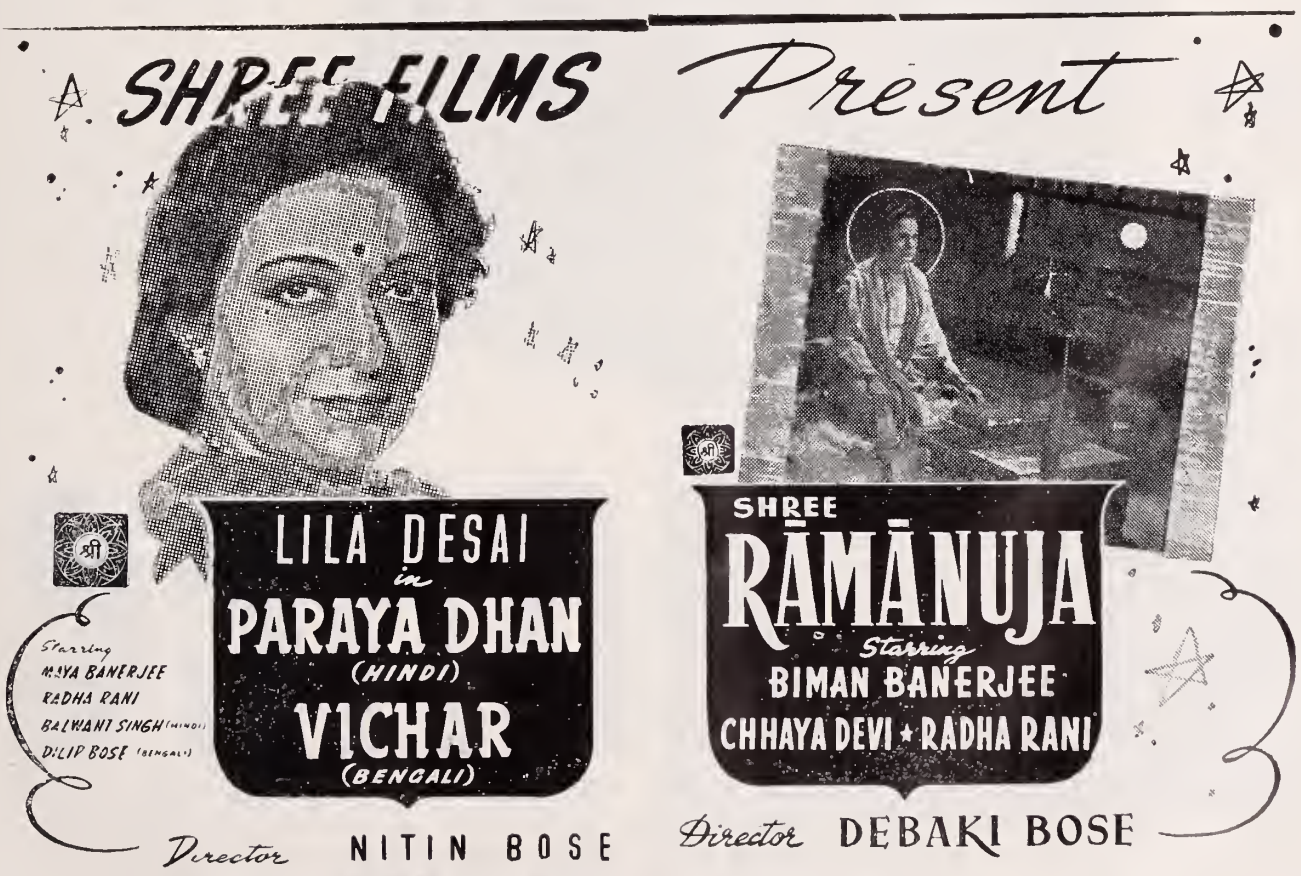
V. M. Sukumar (Palghat)

Why don't you introduce a 'Filmindia Award' for best performance, best direction, best photography, best sound recording etc.?

If I do this, I'll have to give all the awards to V. Shantaram on the pain of losing his friendship. So, where is the sense in having a race in which only one horse runs from the pillar to the post—and an odds-on favourite at that.

Anand Prakash Agarwal (Aligarh)

Many a beautiful and delicate 'nightingale' was terrified to see Chandramohan in 'Roti' due to his lion-



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Everything is Superb,
Everything is Pretty

THOUSANDS OF CINE-GOERS ARE SHOWERING FLOWERS ON THIS NEW PICTURE OF BARUA

Starring
★ **BARUA**
★ **JAMUNA**
KALAVATI
and others

Music:
KAMAL DASGUPTA
Who Gave The Tunes in "JAWAB"

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Direction: **P. C. BARUA**

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Your Favourite Theatre
Super Cinema
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like roar, cat-like eyes, and wolf-like personality. Why don't you ask him to change himself?

Chandramohan is a great artiste, and he would have changed himself if he could have, because constant changeability is considered a great talent in acting. I think that because of these animal recommendations, as given by you, Shantaram thought it safe to cast him against his own wife, Jayashree, in 'Shakuntala'.

A. A. Hameed (Madras)

What about Mehboob's, "Ashok the Great"?

With Pakistan in the offing Mehboob is now likely to produce 'Kardar the Great'. Mehboob is so much surprised at "Sharda's" success that he cannot help but dedicate a picture to Kardar.

A. R. Seshadri (Bangalore)

In reviewing Ranjit pictures, you have constantly written that sound has been bad. Hasn't Chandulal Shah any money to change the sound equipment?

Looks like that. I would however suggest a cheaper method; changing the men behind the machines.

R. N. Murthy (Bangalore)

Please give the life-size sketch of Miss Mehtab!

How can I do that? I've always met her fully dressed and even with her face covered.

If Sushila Rani takes to the screen, will she excel in music or in acting?

In both, my boy. But there is such a big 'If' seeing that Sushila Rani is soon destined to play the traditional heroine's role which brings so many crying babies to our theatres.

U. M. Nandakeolyar (Patna)

Is it true that Mumtaz Shanti has someone else to sing for her in 'Basant' and 'Kismet'?

As far as I know, the songs of both these pictures have not been given by Mumtaz Shanti. I think, one Mrs. Ghosh sang Mumtaz's songs in 'Basant', while in 'Kismet' her songs were sung by Amir Bai Karnataki. It's quite likely that I may be wrong.

H. Bhavanilal Jain (Bangalore)

Will you please give me the address of Sushila Rani?

C/o Baburao Patel, Editor; 'filmindia', Fort, Bombay.

V. J. Shah (Chorvad)

What is the height of Sheikh Mukhtar?

It is difficult to measure the mental stature of film actors, but physically this fellow is somewhere near 75 inches.

P. B. Kaware (Nagpur)

Will you please let me know why Indira Wadkar has been left behind in her screen career all these years?

Because, Baburao Pendharkar, her best friend, has taken to singing on the screen.

Massand J. G. (Rohri)

I have a poor friend who is anxious to join the Film Academy of India. As he cannot afford to pay, will the great Shantaram be kind enough to give him free training?

No. Shantaram gives nothing free—not even a sentiment.

Virendra Bhalla (Aligarh)

Where has Miss Rose disappeared from the screen?

She had gone to tell us a 'Nai Kahani' but came out with an old story.

Is Mumtaz Ali of Bombay Talkies a married man with children?

Yes, and respectable in addition.

R. N. Miledha (Lucknow)

Which actor is the best make-up artiste in our country?

Mazhar Khan who is reported to be having a hundred faces.

R. Kumar (Aligarh)

Why do people love when they know that love's ultimate result is often separation?

One can't be all-wise and all-knowing about love. Love is a spontaneous emotion which comes straight from the heart and suffers no intellectual

Madhuri and Trilok Kapur make a good team in "Vakil Saheb", a social story of Pradeep Pictures.

Drawing Crowds at LAMINGTON TALKIES

Starring
Ratnamala, Umakant, Jeevan, Lila Pawar, Sushil Kumar, Pande, Rajkumari Shukla, Baby Tara

Dialogues :
Pandit Indra

Audiography:
T. K. Dave

Songs;
Pandit INDRA. RAMESH GUPTA

Editing
PRATAP DAVE

Music ;
G. SHIRODKER

Photography;
TRIPATHI

Dance;
Chiman Sheth

AN EVERGREEN RELEASE

limitations of thought. It's a flame that burns, while it warms. And ultimate separation of the beloved is an inherent aspect of it seeing that what burns must destroy one day. In story books and legends we read of eternal love. That is ideal love, as poets would have it, which never takes birth in real life. Nevertheless, love, though it's a temporary phase in human life, provides a warm incentive to human beings to raise themselves to spiritual heights of nobility and sacrifice when the beloved makes a demand. When separation comes, as it ultimately must come, it brings in its wake an agonising ache of memory which while it hurts, strangely enough, also soothes the aching heart. Only in one human emotion, love, is embedded both the ache and the soothe at once. It is for this reason that poets have raved over it through centuries. A human heart that has suffered through love has lived a life-time. A heart that has not been touched at all may be considered as still-born. It is silly to be wise in love. So let us love when we can, fully and completely, and weep and be wretched when the time comes as both the present joys and the future sorrows are but just offerings at the pedestal of love.

Rashid Ahmed (Lahore)

Who is this fellow S. H. Manto who has been writing stories for the screen?

He also specializes in short story writing and broadcasting. The last screen story of his which I remember was called 'Mud'. Young and intelligent, this boy is a bit of a progressive writer who, like all other progressive writers in the country, has also realised that earning money is also a part of progressive writing. Manto is one of the modern preachers with strong lopsided views. He belongs to the tribe of our modern young men, who do not like the way the present world is planned and who want to change things without a plan of their own. The pity is that these fellows who criticise others, even without provocation, do not themselves know what they want. Let us call them 'progressive' writers and be done with them.

A. R. Singh (Champion Reefs)

Which is the best way to lead a happy life as a bachelor?

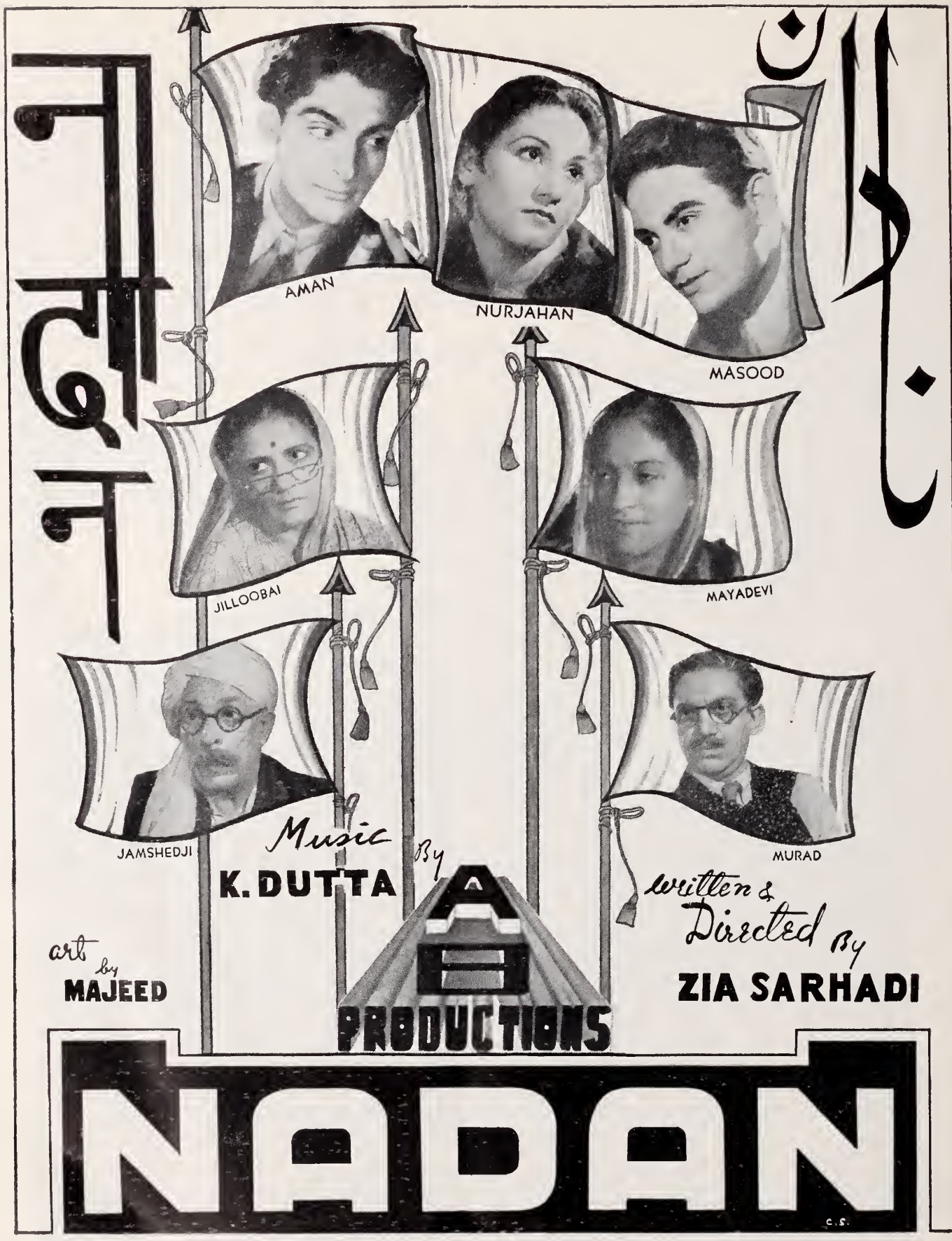
By living in the shadow of a good-looking neighbour.

A. L. Mahendra (Simla)

Who is considered to be the best film-music director these days?

After the remarkable success of 'Jawab', essentially due to music, Kamal Das Gupta hits you in the eye as the best one in form now.

A glimpse from "Shakuntala": It's a William Tell situation in which little Bharat learns archery with Shakuntala teaching.



Correspondence : **A. B. PRODUCTIONS.**

Jyoti Studios, - Kennedy Bridge, - Bombay 7.

S. C. Misra (Almora)

Under what cover is Bibbo hiding herself?

Matrimony. Her husband's name is Imdad Bhutto.

V. K. F. Rahman (Bangalore)

I have a beautiful story on the Hindu-Muslim Unity theme. I am anxious to sell it to a studio that will do it full justice.

After 'Padosi' the Hindu-Muslim Unity theme has become a popular subject for motion picture production. The most remarkable picture in this regard is 'Bhakta Kabir' which grappled with the problem most courageously and without worrying about the fanaticism prevalent in both the communities. In reviving the message of Kabir on the screen, the producers not only lent to the screen a higher purpose but they also rendered a yeoman service to the Hindu-Muslim problem in our country. The very same producers are now producing 'Bhai Chara', another picture on the same theme and they hope to make it equally dynamic and vibrant in its message as 'Bhakta Kabir'. Other pictures on the same theme planned at present are; 'Akbar the Great' by Kamalroy Pictures and Unity Productions; 'Bhai Bahen' by Fazli Brothers; and 'Bhalai' by Silver Films. I do not think there is any necessity of adding one more to this crowd, seeing that Pakistan Town-crier M. A. Jinnah does not see Indian pictures and thus denies to himself the chance of self-improvement.

Kr. Rajendra Singh (Agra)

How is that not a single picture has been produced supporting widow re-marriage?

How do you expect stories on this subject to be written when we have old-fashioned fossils like Mohanlal Dave fashioning our future? Add to this lot our money-making Kardars who exploit the orthodox Hindu sentiment by extolling the virtues, real and imaginary, of the traditional Hindu wife. As long as these people continue to exploit our old-fashioned customs and usages for individual benefits, the screen will never step out of the rut in which it is found now. Why are you worrying? Have you by any chance found a good-looking widow in the neighbourhood? If so, take her to the altar despite what Daves and Kardars may like to show on the screen.

Will Jayashree be able to speak correct Hindustani in 'Shakuntala'?

Though little Jayashree looks a charming woman, she is really a parrot by profession. She can reproduce all kinds of noises, the condition being that Shantaram should make them first. I am sure she will give a good account of herself in 'Shakuntala' and may even eclipse that cat-eyed actor Chandramohan.

M. M. Moorthy (Anantapur)

Pictures which run in one town are often banned in another. On what grounds and principles are pictures censored in our country?

The grounds are imperialistic, the principles are capitalistic. If you expect any co-ordination of intelligence in our officials, you will be sadly disappointed. Most of our pictures are censored on sentiment—and local sentiment at that.

Why is Khursheed now-a-days growing thinner and thinner every day?

There is a shortage of wheat in the town and she has to carry a greater weight of responsibility now-a-days.

Miss Indira Dewan (New Delhi)

The Film Academy of India of which you happen to be an Honorary Adviser offers opportunities only to the few rich ones, leaving the poor ambitious ones struggling. Isn't it strange that a self-made man like Mr. Shantaram, who rose from poverty to plenty, should give birth to an institution where only the rich can be trained?

Your father Dewan Sharar also happens to be an Honorary Adviser of this Film Academy. You should have asked him this question. I agree with you in so far as the ambitious poor are denied opportunities to take a training in this Academy.

In "Angoori", a picture of Indian Art Pictures, little Kaushalya blossoms into a glamorous womanhood.

With Spring in their Romance Comes again

THE "BASANT" PAIR

MUMTAZ SHANTI & ULLHAS

in

GITANJALI PICTURES'

SAWAL THE GREAT QUESTION

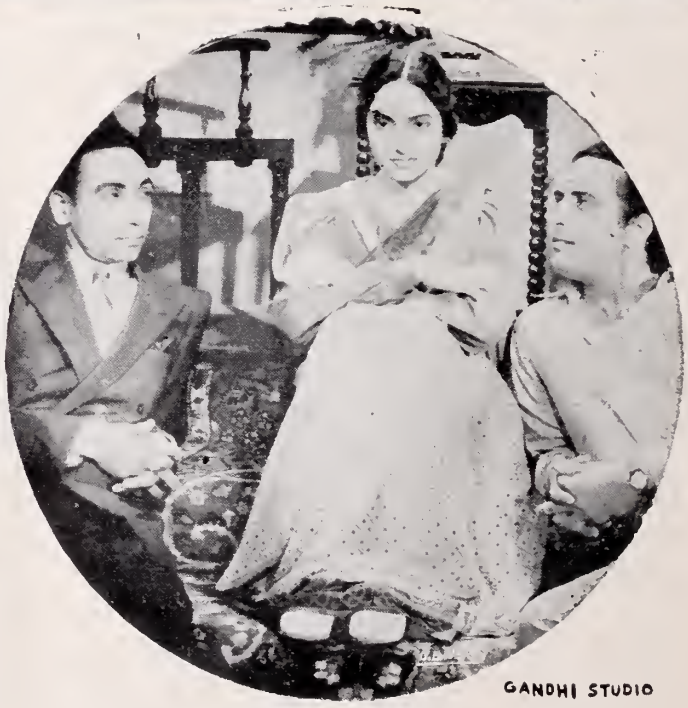
with

RADHA RANI, NIRANJAN,
SADIQ, AGHA & others

A GREAT DRAMA

of Love, Life, Laughter and Tears.

Story: SARADINDU BANERJI
Lyrics: WALI SAHEB
Music: PANNALAL GHOSH
Direction: NIRANJAN



GANDHI STUDIO

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But do you know the number of ambitious poor we have in this god-stricken country? The Film Academy gives specialized vocational training which will cost a good bit to its founder Mr. Shantaram. You can therefore see that it is not possible for one man, even if he wished, to help all the poor in the country. And yet, if there is someone talented enough who deserves an opportunity, let me assure you that it will be given free of charge. But the Film Academy is not going to be turned into a playground for adventurers—poor or rich.

A. D. Patel (Pretoria)

What has happened to our ever popular Dalsukh Pancholi?

Nothing is known of his recent production programme and he seems to be intent on keeping it a secret. Dalsukh himself seems to have been lost in the maze of new firms which his agent Baburao Pai has established recently.

S. V. Panambore (Mahim)

Which of the film studios in Bombay allow outsiders to see actual film shooting?

None. And it is no use seeing it either as behind the screen a motion picture is not an attractive sight.

Shri Ram Y. (Jaipur)

Is it not a great pity that there is only one picture house in Jaipur under the wise premiership of Sir Mirza Ismail?

It is a monopoly and in this democratic age a monopoly becomes a pity of pities.

What about Ratnamala after 'Panghat'?

During 'Panghat' she filled her pot at the well and gave birth to a bonny son called 'Jai' Raja Pandit. The little one has already become a motion picture star by playing the little baby in 'Shakuntala'. He could be called the youngest baby star as he was only a month old when he played his role.

How is that we gather very little news of the Prabhat Film Company since the last two three months?

News went out of Prabhat after Shantaram's departure. Now they tell old stories which they modestly call 'Nai Kahanies'.

T. A. Saify (Bombay)

Is Kajjan (8 feet in height) suitable for the role of a college girl as shown in 'Ghar Sansar'?

Eight feet is a slight exaggeration for the tall and stately Kajjan. Neither the producer nor the artiste has ever been to college and we shouldn't wonder if this role is miscast.

What was the necessity of showing an aged Bohri and an aged Parsi in the college picnic in 'Ghar Sansar'?

Producer Vyas probably wanted to show to the rest of India how silly the Bohris and the Parsis looked on the screen. Being minorities and belonging to quiet and respectable communities the suf-

A glimpse from "Shakuntala". The first pang of love always expresses itself in the desire to write a love letter. Shakuntala at her first love letter.

INDIAN ART PICTURES

34, WARDEN ROAD. BOMBAY, 26.

DISTRIBUTORS: EVERGREEN PICTURES, BOMBAY 4

NORTH INDIA AGENTS: DESAI & Co., DELHI & LAHORE.

Padmadevi comes in a new Bengali picture "Chhadmabeshi".

ferers don't complain even though they are painted in such frivolous colours. But they should.

G. Gokhale Rao (Madras)

Are the Hindus and Muslims treated equally in film studios?

The film studios never recognise these two communities. Like the film they use having two distinctions—the negative and the positive—the studios are also divided into two communities, the male and the female. The female of the species is infinitely more attractive than the male one.

Mrs. K. K. Gaur (Sitapur)

In India we can't leave children in charge of the ayahs and we have to take them along to Indian pictures with us often to see nonsensical love stories with absurd and uniform plots all the while. Can't anything be done to improve our motion pictures?

Listen, dear lady, nothing can be done by merely writing to me but I shall suggest an idea which educated ladies like you in different towns can follow with effect. In your little town of Sitapur you should organise a local Social Censor Committee, members of which should see every picture prior to general release in the town. Unless the members certify the picture as proper for general release, steps should be taken to organise an opposition against the picture by way of house to house propaganda, picketting at the theatre and by appeal to the good sense of citizenship of the people. By this method in time to come you will not only save money by eliminating rotten pictures but you will also compel the producers to produce good ones in their place. If a hundred towns in India organise such oppositions producers will have to sit up and take notice. So the remedy is in your hands if you only have the will to use it.

A. Jamal Ibrahim (Uganda)

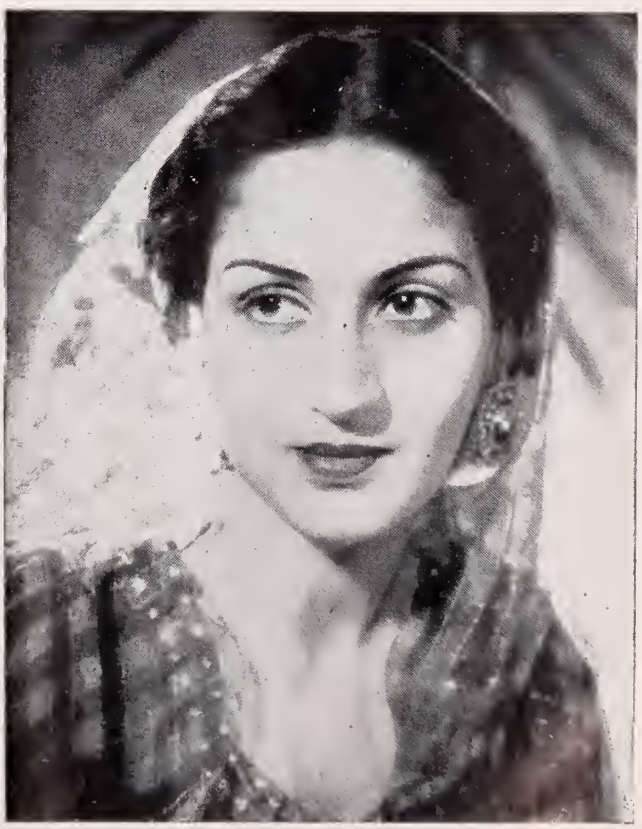
A friend of mine is dying for Neena.

Please write to us when he is dead and we shall all mourn his loss. Neena is worth the trouble.

Madan Mohan Agarwal (Mahendragarh)

When Motilal sings it appears to me that he brays. Why do the producers lessen his glamorous influence by exposing one of his defects?

'Braying' that is the right word for Motilal's singing. Whenever I talk to him about his music, out of sheer stupid stubbornness, he starts braying more. Motilal probably thinks that by keeping a lot of musical instruments at home and by feeding a music teacher, he is going to be a musician. In case of Motilal, I don't blame the producers as no producer can force him to do something which this fellow doesn't want to do. So Motilal is shedding his own glamour.



Neena comes to the screen again in "Prem Sangeet", a social story of Shalimar.

AMAR Pictures
PRESENT

A Picture with a message for the NATION!

PAIGAM

Co-Starring

SADHONA BOSE ★ SURENDRA

with

ANAND PRASAD · ANIL KUMAR · PRATIMA DEVI

PRODUCER-DIRECTOR: SURENDRA DESAI

Under-Production **ADAB-ARZ**

Starring NALINI JAYAWANT

Particulars: **SUPREME FILM DISTRIBUTORS, Bombay, 14.**

Khursheed graces the screen once again in "Chhoti Ma", produced by Ranjit.

R. P. S. K. Maniar (Madras)

Even though I earn and contribute my share to the family budget, my father abuses me when I take my wife to see a picture. He calls me ungrateful and other names and openly repents for giving me birth. Do you think it is fair? Shouldn't we occasionally see pictures to escape from the realities of life?

Your father seems to be a relic of the old order of tyrants. Tell him that in your birth there was no design of his. He went to his wife for his own fun and your birth has been the accidental liability born out of that pleasure. If every man who goes to a woman has a child in view, the world would soon become a small accommodation. Birth is always an accident and social conventions define it as a happy accident and glorify it. No child should be grateful to his father for his birth nor should the father expect gratitude for his wages of pleasure. If a man could have a child at will, there wouldn't be millions of barren parents craving for children.

Nursing and growing up a baby to manhood is merely acquitting one's duty as a parent. There again the father should not expect his son to be grateful. On the other hand the father should be grateful if the son behaves well and educates himself properly and thus helps the parent to fulfil his obligations and to pay off his debt to society for bringing into the world one more human being while indulging in his own pleasures of flesh.

Those fathers who expect their sons to be grateful for their own primary duties are vain and selfish tyrants without a social conscience. And such bragging fathers must be suppressed and ridiculed by every decent son.

Though man is one of the causes of human life, he performs merely a biological duty in the process of creation and the part he plays takes a fraction of a time in comparison with the months of subsequent feeding and nursing done by the woman for the child.

Spiritually and physically, the mother is the only parent of the child. After the solitary act, the father becomes merely an advertising wall-poster for social purposes.

But the selfish, brutal man, by virtue of his strength, usurps to himself all the pride for the child forgetting the pain and the labour through which the woman went in giving it birth. A child is born in a father's pleasure bed but not so with the mother. And yet in this cruel man-made world, the father provides the index-card for the child's recognition. It is all a cruel and unjust plan and the earlier the mother is given her due place the better for humanity.

Your father belongs to this vicious gang of men who think that they are sent by heaven to shower charities in this world.

Break away if there is manhood in you. Rather than give slavish allegiance to this old tyrant, nurse your own individuality wisely and remember your own correct duty to your own children when in your turn you become a father.

Your fatherhood will be as accidental as your child's birth and there is nothing in both to be specially proud of. Even dogs become fathers with their beds in the streets.

A father can only be proud of himself after he has paid off his debt to his son by nursing him through childhood and putting him on his feet during youth. But the father who brags is a low, mean coward and not worthy of being a father.

By all means, take your wife to the pictures as many times as you like and you can afford to. Don't listen to that old fool. Let him abuse and waste his breath.

FOR AN ACHING HEART

All diseases of the heart are not cured by medicines. Quite a few of them are cured by music, provided that music thrills the soul. Sushila Rani gives glorious music that soothes an old ache and gives a new one.

See for yourself in
H.M.V. Record No. N.26199.

Beverley Nichols Praises 'Sikandar'

Commends Prithviraj, Sadhona And Sohrab

(By: Our Special Representative)

Ever since slim, sensitive author, Beverley Nichols put his troubled foot into the placid waters of Indian life, ripples of controversy have been spreading far and wide. Some of them have even swelled into waves of threatening size.

Even when he moved behind the scenes, shunned publicity, quietly partook of Viceregal hospitality, privately developed foot-trouble and didn't speak a word about it at all, there was a controversy and that was about his mysterious silence. When at last he did open his mouth, the controversy only raged more fiercely, because he had started saying a thing or two about India. Everything he talked about from Bombay newspapers to the Bhagavad-Gita, from Back Bay houses to the Viceregal Lodge and from Gandhiji's "Quit India" slogan to the duty of the Britisher to stick on, became a controversy. He could hardly let fall a word, but there would be journalists eager to swoop on it, tear it to pieces and see what was within.

Yet a part of this controversy could have been avoided if Mr. Nichols had eschewed politics for the present. Mr. Nichols is an enthusiastic art-lover, a writer of great merit who dared to produce an autobiography at the age of twenty-five and provoked many politicians of the time, the idol of London society for years and a zealous gardener. He is not a politician nor a diplomat to know the art of dodging and speaking in oracles.

It was on a hot afternoon that I went to his flat at Cuffe Parade to get his views on his favourite subject—art. But already there were a couple of Bombay's ubiquitous newshounds, who were busy picking him to pieces on all sorts of political questions. It was full two hours before they left him—fully bored and fully exhausted!

Kishore Sahu is a regular killer where women—young ones—are concerned. Here is one facing his third degree romance in "Raja", a story of Purnima Productions.

Mr. Beverley Nichols who stepped too lightly on our sacred soil and got a bad foot.

I at once switched the conversation on to art. His tired face beamed and his eyes shone with obvious relief when he exclaimed, "At last there is one man who wants to talk about art! If only people took a little more interest in art, many of our problems would be easily solved. I am rather tired of political controversies."

Being tired, he spoke only for a few minutes, but he spoke with keen interest and zest. To him India was a mystic land of glorious culture and civilization, the ancient home of music, dance, sculpture and the other fine arts, of age-old literature, of yoga and science. He had read a lot about her grand achievements in these fields and was only too eager to see them with his own eyes and enter into the ageless spirit of a great nation.

Tagore's "Gitanjali", he said, was one of his earliest introductions to the treasure-house of Indian culture. "Gitanjali" was his first prize-book in his school days. Ever since he read it, his heart had yearned to wander into the land of beauty that was India. His desire had at last been fulfilled, but the poet was no more. Even then, he was keen on visiting Shantiniketan and spending a few days in the institution which was associated with a great memory and which had a rich heritage.

LIKES INDIAN PICTURES

He had seen Uday Shanker too, casting spells of oriental charm over crowds of Westerners by his exquisite dances. He hoped some day to visit Shanker's Culture Centre at Almora.

The lover of art that he is, Mr. Nichols has lost no time in visiting Indian picture houses. In spite of his troublesome foot, his pressing duties and his daily round of engagements, he has managed to see quite a few Indian pictures. "Oh, I like them very much," he told me.

One of the pictures that impressed him most was Minerva's "Sikandar". "In its spectacular effect, its acting and its dramatic intensity", he said, "it compared very favourably with the best Western pictures of the type. India has a wealth of historical material which could go to the making of more such pictures."

Another picture that impressed him deeply was Wadia's 'Raj Nartaki'. Sadhona Bose's dances and her restrained and dignified acting and Prithviraj's performance seemed to have attracted him specially. Seeing that picture, he said, was like living in India's dim past, when she was a model of progress and culture to less fortunate countries.

Mr. Fateh Din, proprietor of Din Pictures, who is now producing "Koshish".

Mr. Nichols could not understand why actors and actresses of the calibre of Prithviraj, Sadhona Bose and Sohrab Modi should not go to Hollywood and win world recognition. I told him that one of them at least seemed to have that ambition, but the war had come in his way. He replied that as soon as normal conditions returned, artistes from India should go out of their land and broadcast their cultural message, for that was one of the most effective ways to make their country known outside.

And then about music. Though accustomed to Western music, he could react most favourably to Indian songs. Mr. Nichols has himself composed some songs and light music. But he is sad that he has

A glimpse from "Shakuntala": King Dushyanta forgets to recognise her though once he loved Shakuntala

not been able to devote as much time to music as he would, thanks to his literary preoccupation. Music was his first love and he hoped to return to it sometime in the future.

He told me that some of the songs that he had enjoyed in the Indian cinema were among the best he had ever heard, especially the marching song in "Sikandar".

"But why don't you write down your music as we do?" he asked, "I think it can be easily done. And if you do so, it will be helpful not only to you, but to foreigners too who want to learn Indian music." He had, in fact taken down the marching song of 'Sikandar' and even offered to play it for me some day. Mr. Nichols had formed such a high opinion about that marching song, that he said, "It deserves to be sung all over the world!"

The pictures he had seen had convinced him, he stated, that India could rightly claim a place on the screen map of the world. According to him, the standard of Indian pictures did not in any way yield to that of Western pictures, though one complaint might be made, that they were a bit too long. There was nothing but a bright outlook for Indian films. And it would be worthwhile, he suggested, to produce pictures like "Raj Nartaki" for the international market.

Mr. Nichols has no doubt that Indians are artistically inclined. Their art might have gone through a temporary eclipse, he said, but there were already signs that they were trying to make up for lost time. Art was blossoming afresh in the country. And artistes like Uday Shanker and Madame Menaka were making an able effort to revive India's old glory. By the way, Mr. Nichols seems to have great admiration for Menaka, whom he considers to be not only an accomplished dancer, but a highly cultured and pleasant lady.

Then the talk turned on India's architecture. He has seen the Taj Mahal and marvelled at the skill that had produced that thing of beauty. But New Delhi, the Gateway of India and the buildings of Bombay gave him a nauseating feeling. New Delhi had an outlandish air about it; the Gateway of India was just a huge pile of stones; and the buildings of Bombay deserved only the unsettling impact of a series of bombs. If he had any power, he would, without delay, set up a Ministry of Fine Arts at Delhi so that in future, at least, such monstrosities might not come into existence.

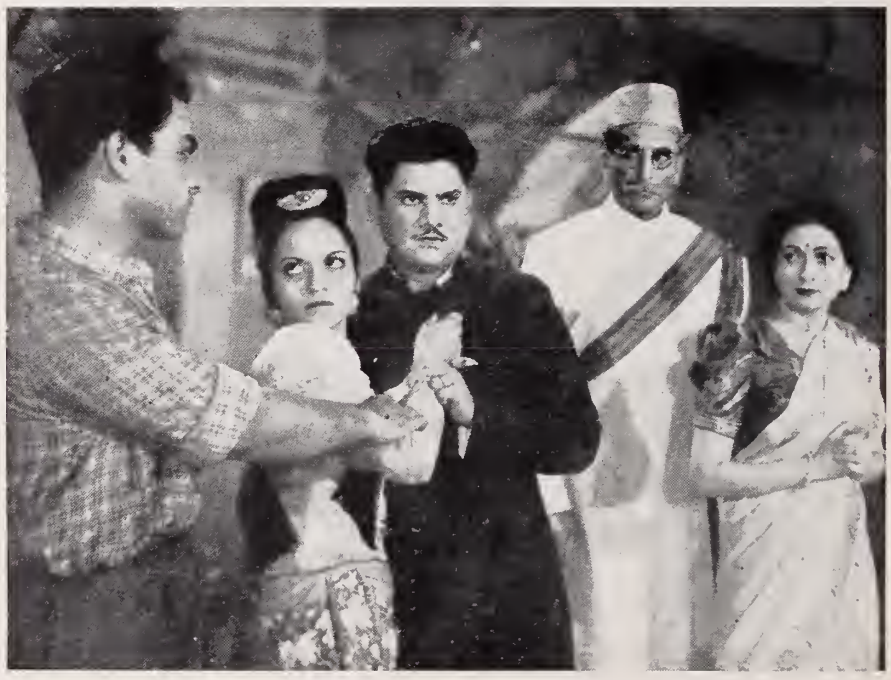
SNATCHES "FILMINDIA"

Then Mr. Nichols talked about his books. As I have said before, Mr. Nichols is a keen gardener and he once wrote a whole book about gardening. This book had become popular in Germany, when the Nazis came to power. They at once scrutinized it carefully for objectionable passages and decided that several paragraphs, especially, those relating to his dog should be cut out,—perhaps because they were subversive! Talking about his plays, Mr. Nichols said that they had not succeeded well in Britain, but on the Continent they were much sought after.

Mr. Nichols would have continued in this strain longer, but he felt too fatigued and had to recline on his bed. I felt that it would be unkind to persist any further and secured from him a promise that I would get another interview at some future date.

When about to start, I remembered the copies of "filmindia" I had taken with me. Hardly had I taken them out, he snatched them from me saying: "Oh 'filmindia'? I have been waiting to read that magazine for some time. They say it gives the correct insight into the Indian film and art world." He went through some pages and said, "Beautifully got-up job."

Days passed by and I hoped to interview Mr. Nichols again. But, meanwhile, the waves of controversy had risen so high they seemed about to engulf him. So when I reminded him of his promise, he wrote back, "For the moment I want to lie low and let others do the talking!"



Rather a rough situation from "Nagad Narayan" where Baburao Pendharkar probably gives his moral support to a damsel in distress—as usual.

JAMUNA—

Screen's model of dignity, Jamuna has a huge fan following. In "Rani" the latest Barua picture released through Evergreen Pictures, she scores a personal triumph.

Neena
in
SHALIMAR
Priem Sangeet

SABITA & CHANDRAMOHAN—

In "Fashion" a streamlined social picture of Fazli Brothers. Sabita and Chandramohan come together for the first time.

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AND

SHE SCORNED THE ROMANCE....

AND

THEIR STORY IS THE

STORY OF TODAY

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BABURAO PENDHARKAR

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G.R. SHETI

MUSIC BY:

USTAD JHANDE KHAN

SCREENPLAY BY:

DEWAN SHARAR

LYRICS

PANDIT INDRA

K. F. NARIMAN AS FILM PRODUCER!

Condemns Anachronisms In Indian Films

Praises Sohrab Modi For 'Pukar' and 'Sikandar'

(By: Our Special Representative)

Mr. K. F. Nariman, lawyer, politician, and patriot who once 'dredged' the backwaters of the Back Bay Scheme.

You have known Mr. K. F. Nariman as a hero of a hundred battles with the government. You have known him as an intrepid member of the old Bombay Legislative Council who did not allow quiet sleep to Sir George Lloyd, the author of the Back Bay Reclamation and the Sukkur Barrage Scheme and made such stalwarts as Sir Chimanlal Setalvad, Sir Cowasji Jehangir and Sir Ibrahim Rahimtullah tremble in their pants. You have also known him as a Corporation member and Congressman and Mayor of Bombay. Above all as a successful lawyer of the criminal courts of the city. But you never knew him as a producer of films. As I was listening to his desultory and rambling remarks on films and their functions in society, he quietly glided into telling me that he once produced a film around a topic of national awakening and showed it publicly to a few hundred people in the Jinnah Memorial Hall, because no exhibitor would do it and no producer would adopt it.

Said Mr. Nariman, "It was a film around some young men and women carrying on Congress propaganda in our countryside and awakening people to their sense of self-respect and self-assertion. There were in it some scenes like unfurling the tricolour, salutation, a drill of volunteers and kesarias and a dose of patriotic sentiment in the dialogue. There was nothing in it that would go counter to the provisions of the Indian Penal Code and there was no reason whatsoever why the Censor Board should object to it. But it did and I decided to show the film publicly, after giving the officers of the law due notice and taking the consequences. Nobody, however, actually bothered to take up the challenge and prosecute me.

Today, under the Defence of India Rules, anything might become objectionable but under the ordinary laws propaganda for political, social and economic freedom could not be legitimately objected to. Recently I have seen in several pictures such themes tackled and such scenes as I described, portrayed in films. Not that this has been very satisfactorily or effectively done, but the effort is there. My story dates back to 1933-34, when I was in charge of the City Congress Committee and Chairman of the Reception Committee of the 1934 Bombay session of the National Congress."

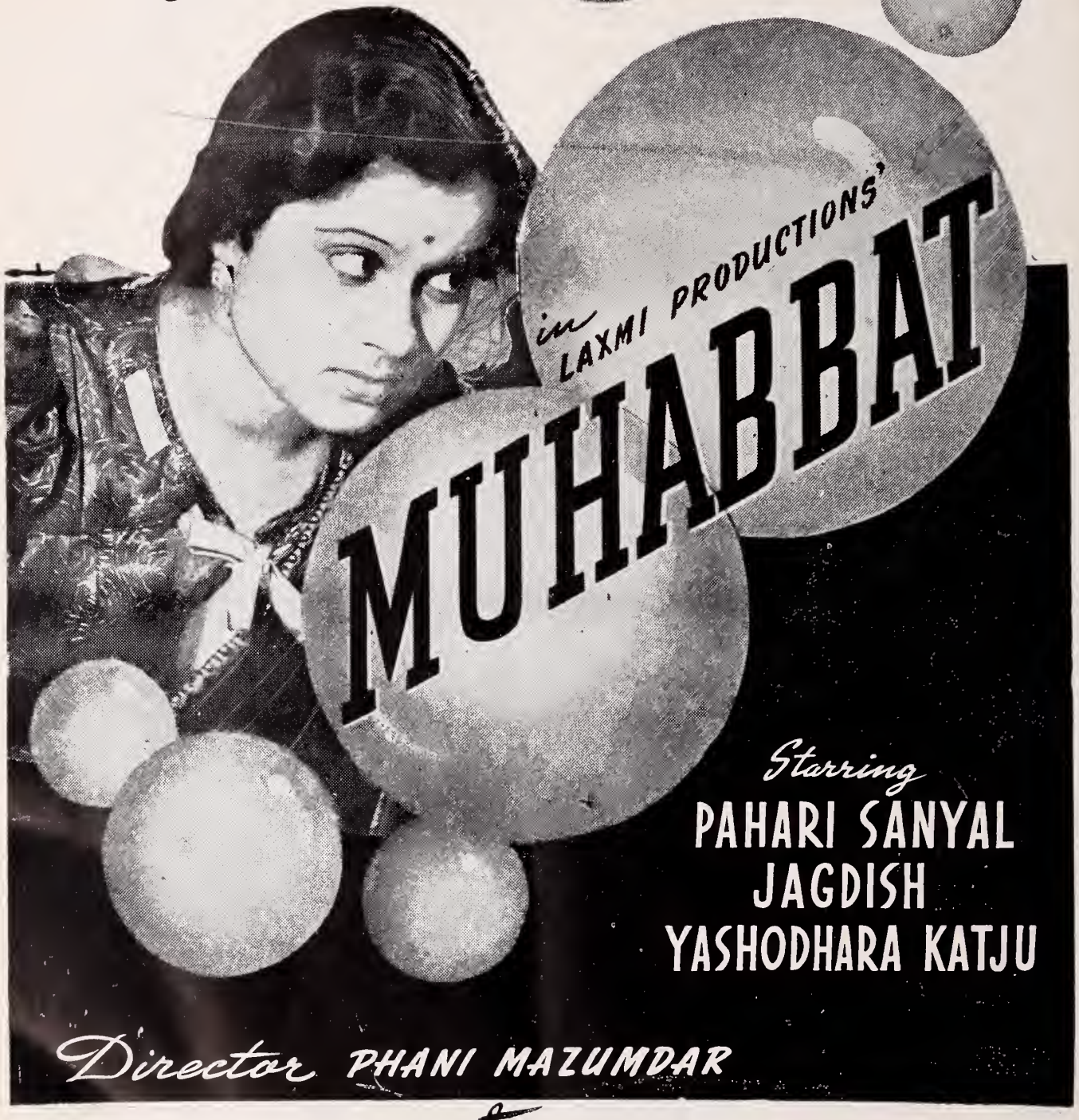
That is how Mr. Nariman revealed the civil resister, the political agitator and the public-spirited patriot in him even when speaking about films for about half an hour. Even though he has fallen from grace of what is known as the Congress High Command, he has carved out a niche for himself for all time in the heart of every Bombay man and the most noteworthy expression was probably given to this popular feeling when Mr. Kher, canvassing support for Mr. Joachim Alva from Bombay and Suburban Christians referred to Mr. Alva as "He bears the Nariman stamp. I have seen him hurling defiance at our jailors."

Mr. Nariman told me quite frankly that he often went to see films. Whenever he had leisure, he considered going to pictures as a good pastime. On being asked whe-

Saigal and Khursheed come together again in "Tansen", a Ranjit picture.

SHANTA APTE

Pricks the bubble of love



in LAXMI PRODUCTIONS'

MUHABBAT

Starring

PAHARI SANYAL
JAGDISH
YASHODHARA KATJU

Director PHANI MAZUMDAR

Opening at

KAMAL TALKIES

Sandhurst Road

SUPREME FILM DISTRIBUTORS, Bombay 14.

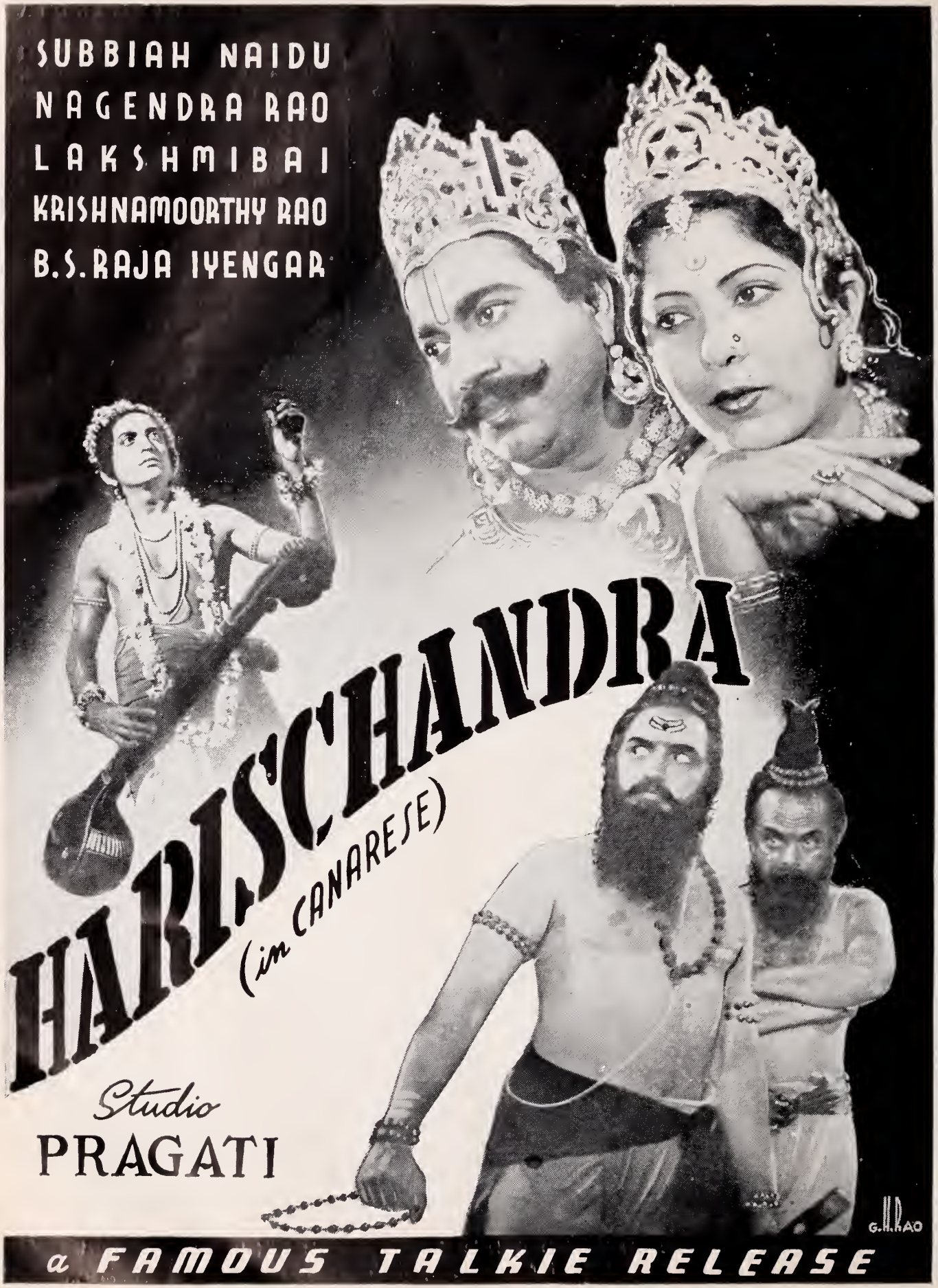
ther he had any general preference in favour of English films coming from America or Britain as against Indian he said, "I hate a number of British things, but I have no such prejudice against the English language and their pictures. I find, however, that British pictures are most often, not superior to our own productions. American pictures, on the whole, are of a better quality, both technically and as entertainment fare. Even among these, you get quite disappointing productions.

You cannot make a distinction on the basis of Indian and English. Every picture has to be judged on its own merits. By way of a general remark I am inclined to say that in Indian pictures you do not find natural acting, particularly on the part of men and women playing humorous roles. Our ideas about humour are too crude and superficial. You can hardly get a humorous picture purely sustained by smart, crisp and witty dialogue among the Indian productions. I have seen many stupid American films also but their number must be small or they are not imported here. I should regard over-acting also as a defect that needs to be remedied in our film.

This 'man' is a girl called Romilla in "Pistolwalli".

Mr. Nariman keeps on talking once he gets started. He proceeded to say, "We are not very careful here about anachronisms. Probably that is inherited by our film folk from the Gujarati and the Urdu stage. In point of costume and atmosphere also our film producers and directors commit any number of errors. Generally, I like the Bombay Talkies' pictures but I remember having seen Devika Rani dressed like a princess while she had to act a backward or even depressed class girl in 'Achhut Kanya'. Care is not also taken to give the appropriate drapery and jewellery to actors and actresses working in mythological films. The Hitler or French cut of Hindu mythological figures gets on my nerves as also their clean shaven faces. In this respect, I have noticed with satis-

A glimpse from "Shakuntala": At Menaka's abode in Kailas, Shakuntala decides to defy men and father her own orphan child.


SUBBIAH NAIDU
NAGENDRA RAO
LAKSHMIBAI
KRISHNAMOORTHY RAO
B.S.RAJA IYENGAR
HARISCHANDRA
(in CANARESE)
Studio
PRAGATI
G.H.RAO
a FAMOUS TALKIE RELEASE

faction the great care that Mr. Sohrab Modi takes. His historical productions like 'Pukar' and 'Sikandar' have been good examples for all to follow. I understand he gets a good deal of research made about the period he wants to depict in his screen play. Indeed our studios ought to maintain competent men to study all these things. At least the well-to-do and the idealist among them must see that they take the help and secure the co-operation of literary men and competent critics. Before submitting a film to the Censor, they should get a committee of what I might call the men in the street to criticise their pictures. Intelligent people who can speak for general audiences must have a preview of a film to cure it of many preventable defects and shortcomings. This should be considered as necessary supplement to film-editing."

I asked Mr. Nariman to give me his idea of a good type of picture. With one eye on the file in his front, Mr. Nariman began to speak without a moment's hesitation. "A picture for being both commercially successful and socially useful, must combine certain features. In the first place it must entertain people. The story of a picture must therefore be of absorbing human interest, preferably touching our own times and our own daily life. Secondly it must have an universally acceptable moral or mission. Present day society is full of foibles. It is not of the making of any particular individual nor is it possible for any individual to control or regulate our complex society. The exposure of these foibles with the help of human characters and if possible, indication of lines of reform would always appeal to the human mind. Within our court experience we come across numerous types of peoples. Many of them are called criminals, some of them are called habitual criminals, but we find among these people some who are morally superior to many of our ordinary citizens. With the help of skilful sarcasm and subtle humour these stories can be used for immense educational use in the broader sense of the term. I found an attempt of this kind made in a film called 'Qaidi'."

DID YOU HEAR?

Sushila Rani's latest gramophone record has become a sensational success.

Do you know why?

H.M.V. Record No. N.26199.

Mr. Nariman would have gone on speaking, touching on more aspects of film-making but a client of his knocked and walked in and Mr. Nariman politely observed that I had more material than I could put on paper for an article of moderate dimensions. I had no recourse but to say yes and bid good-bye.

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इशारा
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.....Thus declared Mr. Dady Wadia, Bar-at-Law, the Producer of D. R. D. Productions, Ltd., at the Luncheon at the Cricket Club of India, to celebrate the *Muhurat* of "ISHARA."

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In the Light of the brave
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Do Music Directors Direct Music?

By: Ramchandra Pal

Asks Ramchandra Pal, well-known Music Director, who gave us his music in "Kangan", "Bandhan". "Punar Milan" and "Naya Sansar". He debunks the myth of music direction in the movies and says that a music director is but a poor victim of circumstances—and adverse circumstances at that.

Editor Baburao Patel, India's sternest critic, often writes when reviewing a film "The music of the picture was tragic" and in these words the best musicians in the country read their own epitaph. I don't dispute his judgment, rather as a true musician, I endorse our best critic's opinion ninety times out of hundred.

But there is another side to the coin. Are music directors free to do what they like when they direct film music? I relate below a true incident.

"Sajan sajanise kaise kare bair" at last! (साजन सजनीसे कैसे करं बैर)

The music is fitted to the words, the musicians have got it, and off they go merrily together, in complete harmony for the first time.

"Sajan sajanise kaise kare bair —"

"Stop, stop!" comes a voice—not the voice of the music director—but the producer's voice.

"See here," he says to the music director, "you had better put that 'sajan' down and 'sajani' up."

"Sajan' down and 'sajani' up?" asks the shocked music director—he can hardly believe his ears. He revolts at the very idea, it turns his whole music world topsy-turvy.

"Yes, didn't you hear? Take 'sajan' below and place 'sajani' on top, I want it that way—see?"

"But—" stammers the still dazed music director, "that will change the whole arrangement you know, I have just fixed it nicely—besides it will spoil the cadence—and you yourself had approved this line yesterday—"

"But I have changed my mind, I find it better the new way", says the producer loftily.

The music director grinds his teeth silently and does as he is told. Down goes the hapless 'sajan' and up comes the awkward 'sajani'—and in the projection room when they hear the song with the picture, the 'sajan' comes on a delicate feminine note and the 'sajani' appears with a male emphasis. If the music director has enough spirit left to protest, the producer simply silences him with a "It is just as I wanted."

But sometimes it is worse. At the rehearsal the producer—or he may equally be the director—insists that the music director kill his own newborn child, hack and mangle his tune to suit the director's fancy. The music director bleats in protest: "But it will ruin my name!" "Don't you worry," assures the director, "I take all the responsibility."

And when upon release of the picture the song turns out to be a sorry flop and Baburao Patel's criticism has hurt, it is the director himself who turns round on the music director with an accusing eye,

"What kind of music do you call that?" he snarls.

The music director is too overcome by shocked surprise to say anything in reply.

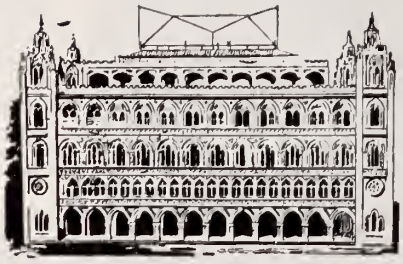
And who is this all-knowing producer or director who is out to teach the music director his own job? In seven cases out of ten he is an upstart—a nobody of yesterday, but today's white hope, exalted by some sudden freak of fortune. Producer A was a raw artiste only six months back, Director B was a continuity writer; another director C was a recording engineer, D, that much-advertised production chief was a laboratory assistant and E used to be, till quite recently—a production manager.

These are not imaginary cases; they are all true instances of people who have risen to sudden eminence. Nobody grudges them their eminence, but when with eminence they assume authority — and authority particularly in a subject of which they hardly know the alphabet, they need to be put in their place—and the place of such pretenders is outside the music rehearsal hall. It stands to reason that once the situation is explained to the music director, once his tune is approved—I don't understand yet how all these opportunists are qualified even to approve the musical score of a picture without even a nodding acquaintance with the art of music, but that has now become conventional—and once the words are selected, no further interference in his work is called for. But it does not suit the superman who styles himself producer or director; he needs must shove in his oar at every stage, change when change is not called for, start something new when it has no place in the scheme of things.

However it is not only the producer or director that comes butting

Out to win all hearts!

A Supreme Release--SUPREME FILM DISTRIBUTORS, Bombay 14.



St. Xavier's College

ABDULLA FAZALBHOY TECHNICAL INSTITUTE, BOMBAY 1

The Committee of Direction for Technical and Industrial Training (Bombay Province), Government of Bombay, has recognised the Institute as a Training and Examination Centre for courses Nos. 1 to 8.

Admission standard:—Matriculation.

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For B.Scs., with Physics and Mathematics or equivalent degree.

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Candidates are admitted from all parts of India, regardless of caste, creed or sex but to ensure an equitable distribution of trained men, a regional quota system of admission is maintained. In order to ensure admission, an early reservation on the waiting list is hence advised.

For prompt reply, write your name, address and province clearly and ask for further particulars.

THE APPLICATION FOR ADMISSION SHOULD REACH THE INSTITUTE NOT LATER THAN 20TH JUNE FOR THE SESSION COMMENCING ON 1ST JULY 1943.

Rev. A. M. Coyne, S.J.,
Ph. D. D. D.
PRINCIPAL.

in on the music director's field. Any Tom, Dick or Harry, be he the proprietor's son-in-law or an assistant make-up man, dialogue writer or camera boy, can poke his nose in the music room and offer suggestions in front of the producer—just to catch his eye, to show off or to give evidence of his own disinterested zeal. To judge from the number of people ready to make comments and give out their views on music, you would think that every johnny in the studio was an expert. Music seems to be a subject on which anyone can talk—they dare not make suggestions the same way about direction, photography or recording, but about music everyone of them is a scholar, and anxious to pass on his knowledge to the music director. That is the curse of living in a music-stricken land like India.

Innocent laymen may believe that the music director is the man who judges what is to be sung, how it is to be sung, and who is to sing it, or in other words that the music director has a say as to the words and place of a song, its rendering and the choice of the singer. It is nothing of that kind.

As to the words, after the producer has approved the tune, the song writer makes up some sorts of lines not necessarily connected with the mood, the situation or the story itself; he has a stock of spare parts like 'sajan', 'piya', 'balam', 'koyal', 'savan', 'biraha', 'jiya', 'andhera', 'chunari' or 'rang'; according to specifications, the song writer may stick together such pieces and give you a choice of lines: "Mere anganame aye sajan", ro "Mere kalejeme aye sajan", or "Mere nainame aye sajan" or "Mere sapneme aye sajan".

Having done this he sits back and admires his handiwork. If the music director wants a little change here and there, the composer vehemently refuses—in the name of his 'chhand' or metre, but then let the producer ask for a change, and presto! The same composer will jump with almost indecent alacrity to change over the whole song altogether—let alone a single word. Few song writers are found able to compose pieces that meet the demands of both music and poetry.

It would also seem incredible, but how and where a song is to be sung is a matter practically beyond the music director's control; sometimes a song may be redundant, all wrong and out of place, but the music director has no choice but to give it. After all, the story matters more than the song (a pity that a music director has to mention this point, but there it is!) and if a song impedes the story it has to go. A good song can be killed by its own superfluity or absurd placing. Again, all the effect of a good musical piece can be destroyed by bad 'taking' or picturization, and when the producer's interference plays ducks and drakes with the music, even the best of tunes can ruin the picture, the artistes, the music itself—and the scapegoat, the music director, and give Baburao Patel an opportunity to write: "The music was tragic."

Who should sing his songs? The music director has no choice to say; he may have rejected an aspiring artiste today, but the next day he has to take him—because the aspiring artiste has come through some private influence and the producer wants nobody but him to sing. The aspiring artiste may sing out of tune throughout and destroy the correct play of a fourteen-hand orchestra—his songs and his alone must make the picture—and to hell with the music director's reputation! And it may not stop there, this self-same tuneless aspiring artiste may, on the strength of that single picture (plus the private influence) be himself a music director of his very next picture—this is no phantasy, it has actually happened!

To those friends of the screen, therefore, who would come down heavily on the music director for poor music in a picture, I would suggest that they keep the above state of affairs in mind; modifying the classic line of a popular story, I would say to them—

"Don't shoot the pianist—he is only doing what he is told!"

In "Nagad Narayan", the two men seem to be looking after their two "cases" carefully.

नवयुग चित्र

NAVYUG KI
SHANDĀR FILM

LADAI-KE-BAD

DIRECTION
JUNNARKAR

Snehprabha Pradhan, Shahu Modak & Kusum Deshpande.

WATCH FOR ITS ALL-INDIA PREMIERE SOON IN BOMBAY.

NAVYUG'S **'PAHILI MANGLAGOUR'** IS BREAKING ALL RECORDS AT CENTRAL.

Releasing Organisation : **PEERLESS PICTURES,** BOMBAY 4.

OUR REVIEW

Mazhar's Thrilling Performance In 'Ghar Sansar'

Good Theme Badly Handled!

Poor Dialogues And Poor Songs!

When Mohanlal Dave—that old story-writing mechanism—gives a story for the screen you can almost always expect it to be a puzzling combination of the sublime and the ridiculous. Mohanlal Dave's mind seems to have been born in the now-obsolete orthodox rut and it seems to refuse to get out of it. I wonder whether Dave has ever written a progressive story in his long career and I will jump out of my skin if I am told that once in a while Dave does think progressively.

Mohanlal Dave specialises in the melodramatic sentimentalism, orthodox and reactionary in its content, which surrounds the average Hindu homelife since ages.

He is a crusader of the old times and whenever he gets a chance to glorify the Hindu family life, he does not fail to do so even at the risk of being called a reactionary and a fool.

'Ghar Sansar' is a story quite in fashion with this mental mould of Mohanlal Dave. It has a lot of cheap sentimental stuff which gets the emotional attention of the masses and it is presented to the people in a spirit of sacrifice—the medium being, this time, a good and virtuous wife of an elder brother—a 'Bhabhi', to be accurate.

STORY OF INDIVIDUALS

'Ghar Sansar' is a story of individuals and being rather unusual in its 'bhabhi' angle, it has hardly any broad appeal from the universal point. It is just a story of two families and though the events presented on the screen are probable, they are not so common as to be a universal problem with the family life obtained generally in our country. To that extent, therefore, the appeal of the story suffers strict limitations.

Devi Prasad, a struggling bond-writer, has a virtuous wife in Taramati known throughout the picture as 'Bhabhi'. In Sundar, Devi Prasad has a younger brother. Despite penury and several privations, both the husband and the wife educate Sundar to become a lawyer. In fact, Bhabhi takes a motherly interest in Sundar and the young man reciprocates this love with equal warmth and sincerity.

GHAR SANSAR	
Producers:	*Sunrise Pictures.*
Language:	*Hindustani*
Story:	*M. G. Dave.*
Dialogues & Songs:	*Ahsan Razvi.*
Photography:	*Haribhai and Sattar.*
Sound:	*Charlie.*
Music:	*Shyam Babu.*
Cast:	*Sardar Akhtar, Kajjan, Nazir, Mazhar Khan,*
Released at:	*Novelty Cinema, Bombay.*
Date of Release:	*3rd April '43.*
Director: V. M. VYAS	

Another family is introduced at this time—that of Gopalji, a man who is said to have cheated Devi Prasad's father out of his fortune. Gopalji has an educated daughter in Lata. She is, moreover, a college girl.

Believe it or not, Kajjan who looks more like a dowager than a college girl, is given this role of Lata and we are asked to believe that she is in her teens while actual appearances suggest that she has passed her thirties long ago.

Inspite of the family feud both the parties are keen on Sundar marrying Lata. Sundar, however, vehemently refuses to do so saying that he wouldn't marry the daughter of a man who had done his father in the eye.

But by a filmic coincidence, Lata meets Sundar at a tame picnic of college students and they fall in love with each other.

Here Mohanlal Dave again wants us to believe that though the two families lived in the same small town for a long time, one interested in the other, yet Sundar and Lata had not even seen each other during all these years. So when they fall in love at first sight they do not even know each other's name. This complication was supposed to provide a surprise packet to both Sundar and Lata when they get actually married—quite at the last dramatic moment.

Come on, Mohanlal Gopalji Dave, you, surely, don't compliment yourself for that stupid situation. Or do you?

Padmadevi takes to sophistication in "Abhisar", the latest Bengali success.

RAJA MOVIETONE *Presents*

DIRECTED BY
ZAHUR RAJA

WRITTEN BY
ABID GULRAYS

Panchhi

READY FOR RELEASE

RAJA MOVIETONE

MAZAQ

ZANJANI

South:—STANDARD PICTURES, Bangalore. - *Bengal:*— DINESH AND CO.
For Bombay and Northern India:—apply RAJA MOVIETONE, Bombay 14.

The "Killer" at work. Kishore Sahu has written and directed "Raja", a social story of Purnima and this is what he has directed himself to do with Protima Das Gupta on the carpet. "Raja" promises to be a thrilling picture.

Sundar becomes a lawyer and is in turn married to Lata. This marriage is arranged against the wishes of both the bride and the bridegroom—both products of modern education. However, when they find, through the tender brain-wave of M. G. Dave, that they are old lovers, the sky becomes the limit to their joy. The audience also conspires with Mohanlal Dave by winking at this little stupidity and settles down to watch further drama, having paid for the ticket in advance.

THE POISON WORKS

Now, Lata comes to Devi Prasad's family with her money and her charms as the new daughter of the family. Here we are introduced to another character. Kishoree, a scheming, heartless vamp who is brought in only to ruin the prospective happy life of the family. Otherwise she has no purpose to be in the story.

While Bhabhi takes a motherly and disciplinary attitude towards Lata, Kishoree drops the poison by misinterpreting Bhabhi's loving authority. Devi Prasad, who has retired from his work relying on his loving brother to pull the weight of the family henceforth, finds it difficult to reconcile the two women when Lata becomes a rebel and kicks up several unholy rows.

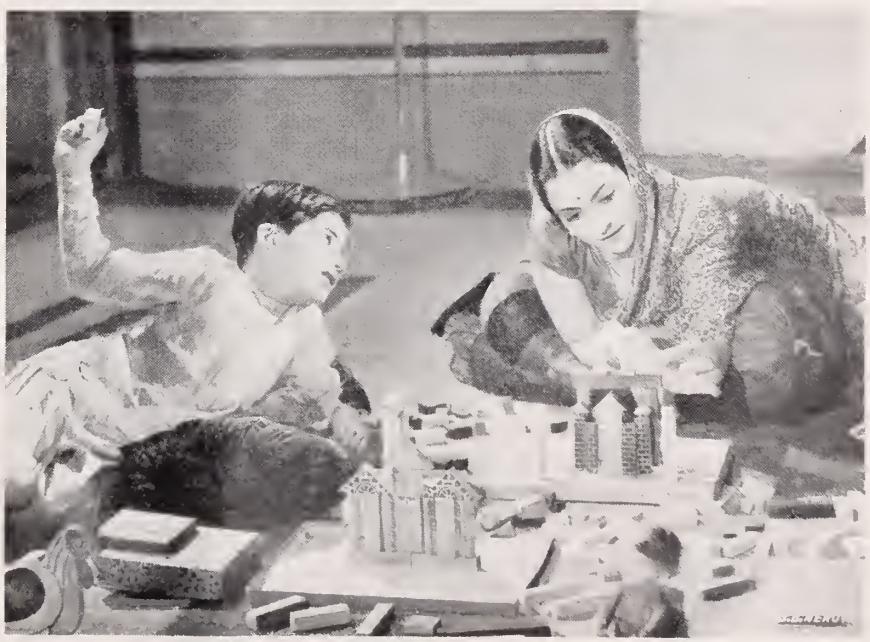
The climax is soon reached in a passionate family quarrel in which Sundar in a fit of misguided temper slaps his Bhabhi who had looked after him since childhood. Devi Prasad and Bhabhi, with their little daughter, leave Sundar's comfortable home and take the shelter of the streets.

Lata soon repents for all this and flies into a temper when she finds Kishoree flirting with Sundar. Another climax is reached when a thundering quarrel breaks out between Lata and Kishoree and Sundar takes sides with Kishoree. In the midst of the quarrel comes Devi Prasad to return some ornaments and while separating the combatants is thrown over the rails of a mezzanine floor and falls on the floor in a dead heap.

Bhabhi rushes to the spot and though Kishoree accuses Sundar of murder Bhabhi acquits him of all blame.

Sundar now gets a fit of remorse and wants to shoot himself with a revolver but Bhabhi stops him from doing so. Very soon everything becomes quiet, as it is by now time for the show to get over. Mohanlal Dave ends his story in peace and sunshine, and himself lives to tell another very shortly.

By the way, may we know whether it is natural for a new lawyer and in a Hindu family life, to be



Prabha seems to be good at building these toy houses but she mustn't forget that women build homes with walls of heart. She is at it in "Chhoti Ma", a Ranjit picture.

The Picture You Are Waiting For

R A J A

PURNIMA PRODUCTIONS' MAIDEN SOCIAL

∞

Directed by :

KISHORE SAHU

∞

Featuring :

KISHORE SAHU & PROTIMA DASGUPTA

∞

WILL BE SHORTLY RELEASED IN ALL CHIEF CITIES ALL OVER INDIA AT YOUR FAVOURITE THEATRES

PURNIMA PRODUCTIONS

possessing a revolver as a part of his furniture? Has Mohanlal Dave got one?

Mohanlal Dave has put in another character in the story—Lalloo the son of Gopalji. This fellow does nothing in the story except behave like a buffoon. He is supposed to be half-crack and is intended to provide humour in the story. Mirza Musharaff plays this role and makes it look more silly than it should have been. The exact purpose of this role for the building-up of the story remains a mystery till the last. If M. G. Dave had himself played the role, we could have probably understood the role better.

VYAS FAILS

Producer V. M. Vyas plays a double role by writing the scenario and directing the picture. In this double role Vyas makes a hash of the whole story, and right upto the interval the picture remains a long run of so much boring celluloid, punctuated by some stupid gags by Lalloo and some silly love scenes between Lata and Sundar.

After the interval, however, the story warms up a bit owing to several emotional sequences and one feels like sitting through. good humouredly, to see the creations out of the Dave-Vyas clash.

If you are looking out for any superb production values or technical excellence, give up the ambition. It will be like looking for a needle in a haystack.

The dialogues are insipid and lack force and the songs had better not been written. In the dialogues and the songs the word 'Ghar Sansar' falls on one's ears so many times that one gets sick of the word. Even Mohanlal Dave's name would have been easier on the ear than that unfortunate word.

Mazhar Khan, the superb artiste that he is, defies the direction and gives an excellent performance as 'Devi Prasad', the kind, loving elder brother.

QUEEN OF MELODY

Those who know music say that in her latest gramophone record Sushila Rani has given divine melody.

H.M.V. Record No. N.26199.

The others fail—some miserably, some less so.

If a good 4000 feet of useless film can be cut from the total length, there is a chance of the story becoming a fairly tolerable motion picture.

There is nothing to repent for if you forget to see this picture.

GITA SARDESAI—

This new starlet shoulders an important role in "Parshuram", a spectacular production of Navin Pictures.

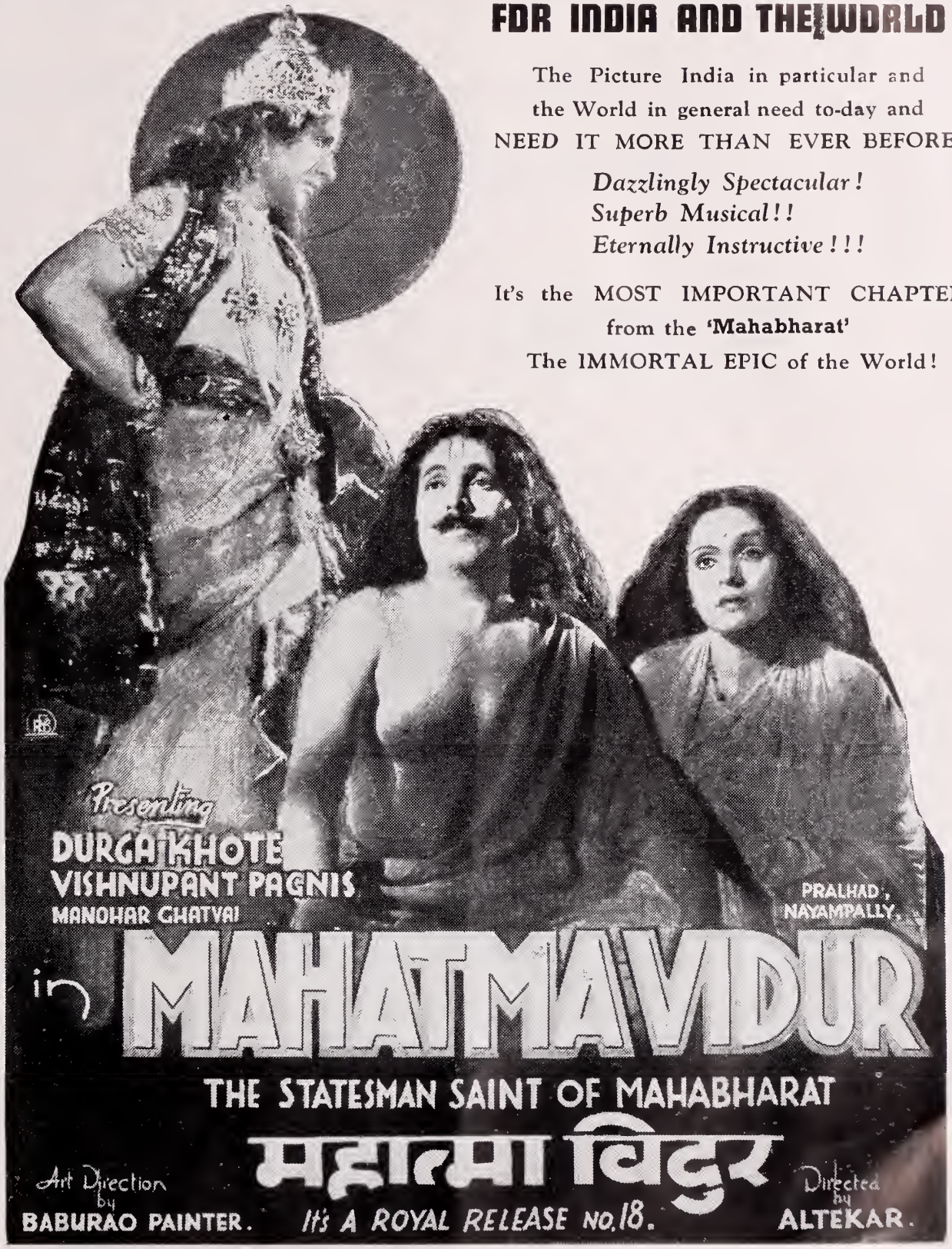
THE MOST TIMELY PICTURE

FOR INDIA AND THE WORLD!

The Picture India in particular and
the World in general need to-day and
NEED IT MORE THAN EVER BEFORE!

Dazzlingly Spectacular!
Superb Musical!!
Eternally Instructive!!!

It's the MOST IMPORTANT CHAPTER
from the **'Mahabharat'**
The IMMORTAL EPIC of the World!



World Distributors; **ROYAL FILM CIRCUIT, Bombay—4**

BARUA'S NEXT

(After "RANEE")

★

SUBEH-SHYAM

★

STARRING

P. C. BARUA & JAMUNA

★

DIRECTED BY

P. C. BARUA

★

PRODUCERS

BARUA PRODUCTIONS

CALCUTTA

★

SOLE DISTRIBUTORS

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P/196 RAJA BASANT ROY ROAD

CALCUTTA

OUR REVIEW

Ranjit Waste Another Good Theme In "Iqrar"

Motilal And Rama Shukul Share Acting Honours

Good Music Wasted On Poor Picture!

This is another good story idea like "Fariad" which with a little more competence, care and intelligence could have made a forceful motion picture.

Unfortunately this picture also fails to hold audience interest and it seems that this story also went to the sets without a well-thought-out and carefully planned shooting script.

The blame for producing a weak picture has to be shared by two persons: the scenario writer who developed the plot for the screen and the director who shot the picture. Between these two persons a good story idea has been wasted. And it is a great pity seeing that the story had in it plenty of scope for a thrilling drama.

The story has the eternal triangle of love—one girl and two boys. The girl is Indira, daughter of a sick-man-in-bed. She loves two persons: Ranjit, an inspector of police and Vijay, a barrister. And she doesn't know whom to choose for a husband. The sick-man-in-bed precipitates a crisis and threatens to die with the result that Ranjit and Vijay, two close friends, have to toss for Indira. Though Vijay wins the toss, he sacrifices himself for the sake of his friend by rolling the coin over.

Through smiles and sighs Indira is married to Ranjit and Vijay tries to outlive the loss in the best way he can. Some silly sentimental stuff is now put in to underline the great love that exists among the three of them.

And here is introduced Ramnarayan, the villain, who secretly pines and plans for Indira. Indira has, we are told, become an obsession with this fellow, who is a crook and to provide proof of his crookedness he is introduced in a singing girl's house with half-a-dozen of his stooges drinking alcohol. This villain, however, seems to be a dramatic person. He is prepared to take any risk, commit a murder or do anything worse than murder for Indira, but he doesn't do all that when she is single and unmarried.

He seems to love complications. He waits for her to get married to a policeman and then he pits his crookedness against him.

Ramnarayan soon frames up Ranjit on a false charge of murder and though Vijay tries to save him. Ranjit is sentenced to a penal servitude.

Before leaving for that penal journey Ranjit entrusts Indira to Vijay for safe-keeping. Vijay accepts the trust in all sincerity.

Very soon it is discovered that Indira is carrying a baby. Indira and Vijay live in the same house.

A scandal, started by Ramnara-

IQRAR

Producers:	*Ranjit Movietone*
Language:	*Hindustani*
Story:	*A. J. Kashmiri*
Dialogues:	*Munshi Dil*
Songs:	*Pandit Indra & Dil*
Cinematography:	*L.N. Varma*
Audiography:	*K.V. Shah*
Music:	*Khemchand Prakash*
Cast:	*Madhuri, Motilal, Rama Shukul, Shanta Kashmiri etc.*
Released At:	*Royal Opera. Bombay.*
Date of Release:	*8th May '43*

Director: MANIBHAI VYAS

Suvarnalata takes a leading role in "Ishara", a D. R. D. picture now running at the Swastik Talkies, Bombay.

FROM THE HEART TO THE SCREEN
A TALE OF UNCONVENTIONAL LOVE AND SACRIFICE

MAHESHWARY PICTURES

HINDUSTANI PRODUCTION

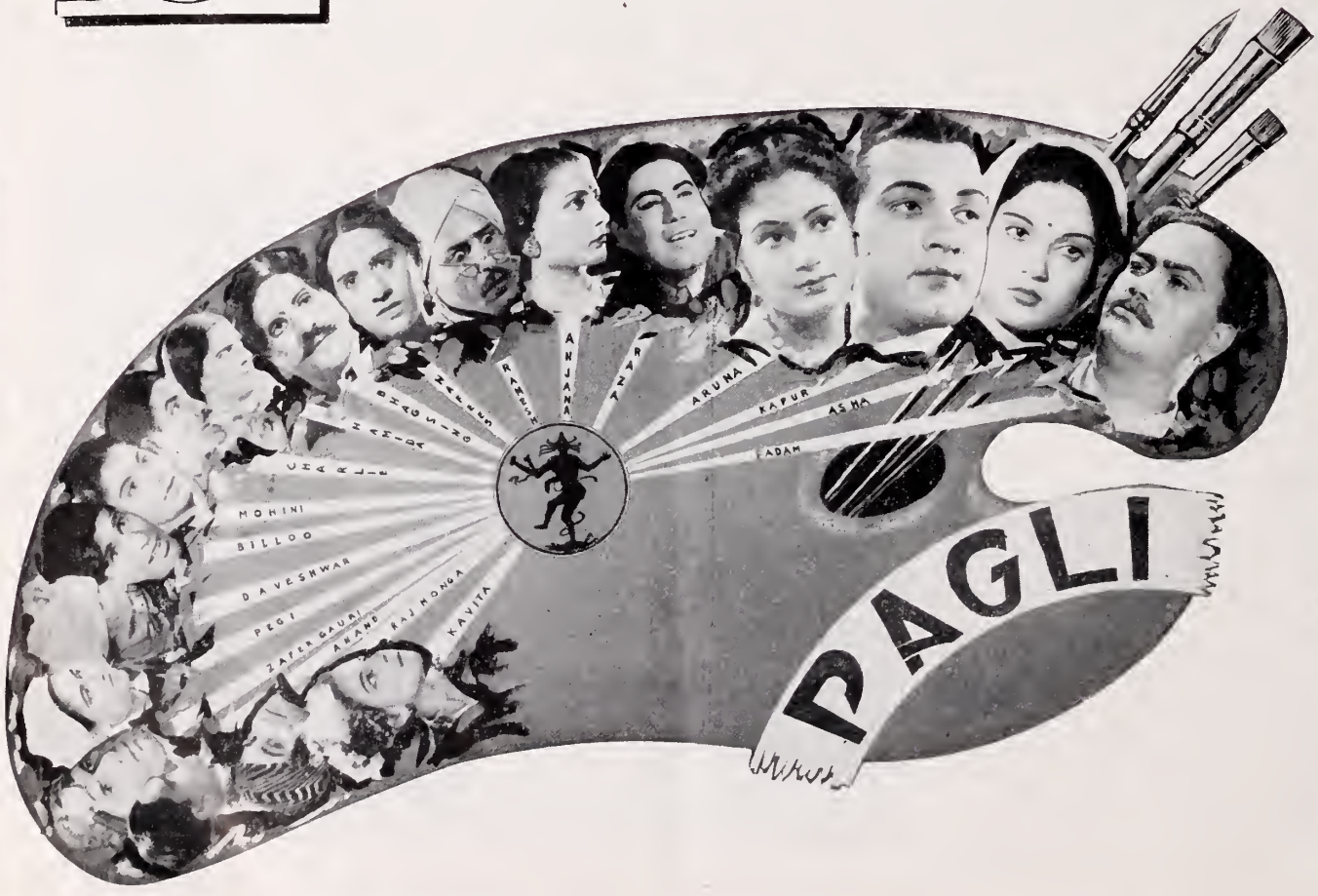
PAGLI

BIG BEYOND WORDS

THRILLING BEYOND BELIEF

Starring:—ARUNADEVI – S. KAPUR
ASHA – RAZA – PADAM – ANJNA

Direction: SHANKAR MEHTA ● *Music:* JHANDE KHAN - GOBINDRAM



For Booking: **MAHESHWARY PICTURES, LAHORE.** ● *For Delhi & U. P.:* **SEXENA & CO., DELHI.**

yan, is soon set afloat about Indira and Vijay and very soon their life is made miserable.

The child is born and thus provides some more fuel to the scandalous fire.

The other angle of the drama, Ranjit, swims back to the shore when the ship bound for Andamans meets with a storm and is lost. Ranjit is reported dead. He soon returns to find his 'widowed' wife playing with the baby with Vijay playing the god-father. Poisoned by the talks of the passers-by, Ranjit misunderstands the situation and makes an appearance before his wife and kidnaps the child to punish her.

The other angle of the drama, Vijay, is now making an attempt to exonerate Ranjit in view of some evidence accidentally found.

When Vijay returns home he finds Indira heartbroken at the loss of her child.

We now come to a court scene where several emotional situations are thrashed out and where Ranjit turns up accusing Vijay of disloyalty

The whole thing, however, clears as quickly as a monsoon cloud disappearing, and peace and love are once again restored between the friends and their sweetheart.

As I have said before the story had some good basic dramatic material but it was never used to good purpose all throughout.

It was necessary to establish the cultural and family background of Indira. Showing a sick man as a father was not enough.

Likewise, the close friendship between Ranjit and Vijay was never properly established and they stumbled into the picture more as rivals in love than as Damon and Pythias which the picture seeks to portray.

Ramnarayan's interest in Indira is too distant and detached to make his love for her such an obsession as to commit serious crimes for obtaining her. He does not meet Indira even once nor does he ask her father for her. He is introduced in a dancing girl's house and that's where he remains throughout. His other credentials in life and society are not presented at all and his character role gets no stable dramatic foundation.

The singing girl, introduced in the picture, remains throughout a superfluous compliment to the story.

There are many other situations which in the hands of a capable scenarist would have yielded more human and logical drama than they do now.

Mr. K. M. Muitani, our popular motion picture technician, has floated a new producing company, Praja Pictures Ltd.

VERY POOR DIRECTION

Coming to the production values, the most miserable part of the picture is its very poor direction. In the beginning Manibhai Vyas showed some promise of becoming a useful director, but in this picture he has degenerated into an almost useless one. Even his shot takings, which were pretty good previously, have been clumsily bungled. I am afraid Manibhai will never make a good action director where human emotions and psychology are concerned.

Photography and recording of Ranjit are definitely on the down grade and this picture provides one more proof.

The music of the picture can be called pretty good. A couple of tunes given to the singing girl are excellent, but they are wasted on a poorly directed picture.

From the players Motilal sparkles continuously with a very natural performance. I should suggest that in future big close-ups of Motilal be avoided for obvious reasons. The lad gets better justice in mid-shots.

Rama Shukul has done well too but I wish he had not swallowed so many of the words from his dialogues.

Madhuri is hopeless all round. She is made to sing a duet with Motilal and they make a perfect unmusical team. Can't we be spared the "music" of these two. After all people who pay for the pictures don't bear any ill-will towards the producer, then why should they be punished thus. Imagine, if you can, Madhuri and Motilal singing and think of the bathos created.

Well, if you don't mind a few glaring flaws in the story, you may see 'Iqrar' in which a few songs are well sung by the ghost voice of Rajkumari.

W H Y ?

"Why should the United Nations provide shipping space to bring into the country raw film stocks if the Indian film industry doesn't contribute to the war-effort of the country?", ask some leading Americans in our country at present.

It requires a lot of blood and toil to steer a ship to safety through U-Boat infested waters.

Is all this sacrifice to be made so that a few may make some money in motion picture production?

Batra PRODUCTIONS
LAHORE.

BATRA'S MODERN DRAMA of LIFE and LOVE

A STORY OF SIN AND SINNERS

THE PICTURE THAT WILL SET THE WHOLE NATION RING IN PRAISE

PAPI

BATRA ~ PRODUCTIONS

A PICTURE OF MAXIMUM ENTERTAINMENT

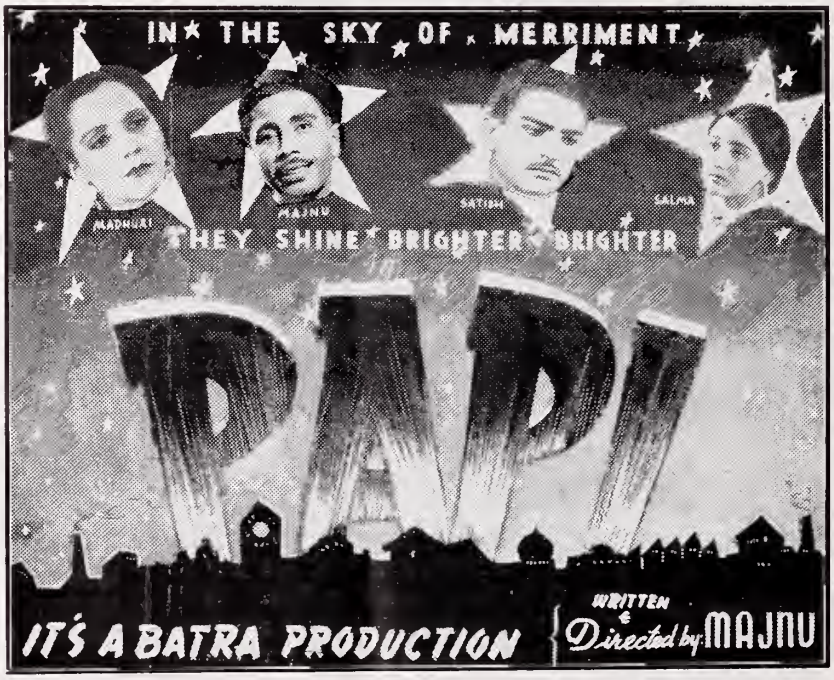
Starring:

MADHURI and MAJNU

with BATRA, RAMLAL, SALMA

WRITTEN & DIRECTED BY:
MAJNU

SUPERVISION: **ROOP K. SHOREY** MUSIC: **AMARNATH** (H. M. V.)



Our Next: **EDITOR** (HINDUSTANI) **JINDARI** (PUNJABI)

BATRA PRODUCTIONS, LAHORE.

FOR N. W. F. P.:
DEVDARSHAN PICTURES, LAHORE.

FOR DELHI & U. P.:
SEXENA & CO., DELHI.

FOR BENGAL:
R. S. CHANDANMULL INDRAKUMAR.
CALCUTTA.

"Apna Paraya" Fails To Appeal At Swastik!

Shahu Modak Gives Still Another Silly Performance!

With "Apna Paraya", the curtain rings down on the production activities of the National Studios, which at best proved a misadventure. Among the 15 pictures produced by them, hardly three, namely—"Woman", "Puja" and "Lalaji" attracted any attention. The rest have contributed to the crowd of rotten pictures which India produces so often and with such fatal regularity every year.

No sensible producer, or for that matter any producer in his right senses, would have selected the story of "Apna Paraya" for a motion picture. This theme has been exploited on the screen so often, that it should have been rejected at first sight, but somehow, Story-writer Khatib, seems to have got round some people and sold his stuff to enable the National Studios to produce a more rotten picture on an already rotten story.

The surprising feature of the picture is its direction by Ramchandra Thakur, who prides himself on being a M.A. of the Bombay University. These university-degreed gentlemen in the industry, who never lose an opportunity of marshalling their educational qualifications, have for some reason or other failed miserably in their pursuit in the motion picture industry in India. Ramchandra Thakur despite his high sounding M.A. is no exception to the statement. Had the university M.A. been some index of a man's real competence, Motion-Picture-Director Thakur, would not have taken up a subject like "Apna Paraya" which has been so often chewed by several others and turned it into a new mess—and an unholy mess at that. It will be a mercy if these degreed-gentlemen of the Universities did not display their degrees so prominently after their names, because University degrees are no proof of their motion picture efficiency. By displaying these degrees they only help to heap a lot of ridicule on themselves, because people expect from these educated persons something better than from the uneducated ones.

A TIME-WORN STORY

Coming to the actual story of "Apna Paraya", it is the time-worn slant on the England-returned youth who comes back to his country and finds everything distasteful, including his wife married during his teens.

APNA PARAYA

Produced By:	*National Studios*
Language:	*Hindustani*
Story:	*Khatib*
Screen Play:	*R. Thakur*
Dialogues:	*S. Kalla*
Songs:	*Pandit Indra*
Photography:	*K.Mistry*
Recording:	*Kaushik*
Music:	*Anil Biswas*
Cast:	*Modak, Hansa & others.*
Released At:	*Swastik, Bombay*
Date of Release:	*16th April '43*

Director: R. THAKUR, M.A.

One such fellow by the name of Vasant, returns from England and finds that his wife is no longer suitable for him as he is already in love with a sophisticated college girl called Laxmi, who has been overseas with him. He refuses to meet his wife and thus provokes the anger of his parents and ultimately leaves his parents' roof to fend for himself.

Vasant now meets with the usual adventure of being kicked about and then begins the time-worn crop of motion picture coincidences which bring the husband and the wife together without one knowing the other. This silly chain of coincidental sequences has pulled down to dust the best producers in our country, and Ramachandra Thakur is no exception. At an uncle's place Vina meets Vasant as the tutor, and they fall in love with each other. All the time Vina knows she is a married woman and is supposed to be loyal to her husband.

In "Panghat", a Prakash picture, Ratnamala proves herself the best-looking pot-carrying maiden at the well.

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Nevertheless, she carries on with Vasant, nursing a secret love for him. In the meantime, through one of those silly coincidences, news comes to the family that Vasant meets with a train accident and dies. Now Vina who had never seen her husband considers herself to be a widow. But at this time Vasant, who knows the secret, overwhelms his wife by disclosing that he is Vasant. This disclosure creates some more silly situations landing Vasant in a police lock-up, and all other odd places. But ultimately the whole thing is cleared not only to the utter relief of the players in the story, but also to the utmost relief of the spectators in the cinema.

Assuming for a moment that the story of this picture is silly in the extreme, and has not a trace of recommendation in it for motion picture production, we would like to know how Ramchandra Thakur M.A. allowed his heroine Vina, an old fashioned married woman to carry on with a stranger like Vasant, as he was supposed to be, till a certain stage in the story. In doing this he allows the man to carry on with a married woman an illegitimate emotional intercourse and thereby shakes to the very foundation the piety and sanctity of the traditional institution known as the "Hindu Wife". The whole affair is rather reactionary whichever way you see it. An attempt will be made to explain away this situation by saying that after all the players were husband and wife. But this is no excuse for a temporary emotional dishonesty on the part of the Hindu wife, who is considered to be a holy of holies among the women of the world—at least that is what our motion picture producers are trying to tell us for the last quarter of a century.

The production values in the picture are utterly useless and nowhere do we find a single sequence well and logically developed. The most amateurish motion picture technique has been used to present this silly story with the result that the original silly stuff looks utterly stupid by the time it comes to the screen. The only relieving feature in the story is a couple of songs written by Pandit Indra. We would however, advise the learned Panditji to keep his hands away from composing Urdu gazals.

The dialogues of the picture are rotten and so are the photography and music.

THIS "SHE-MAN" MODAK

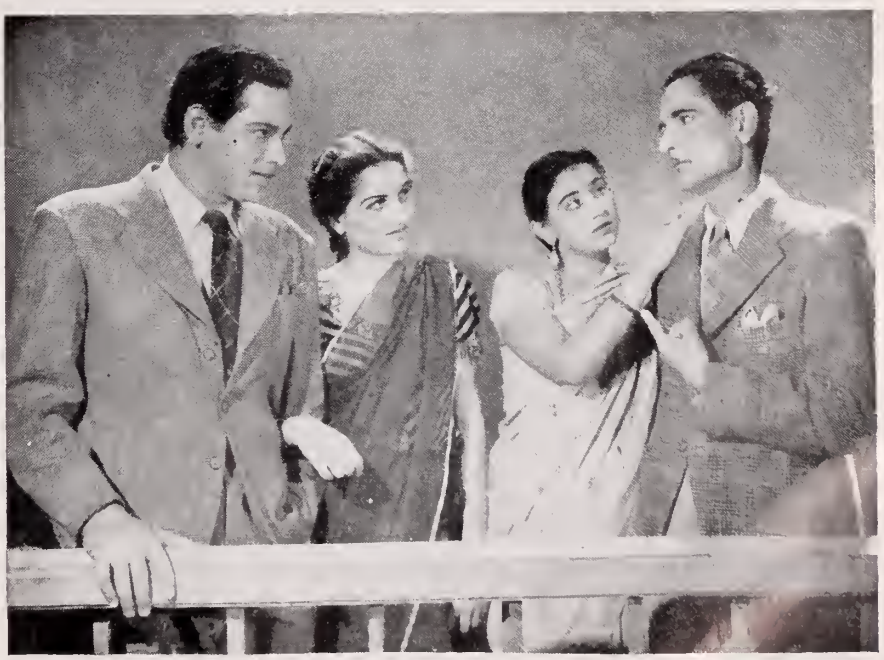
Coming to the players themselves, we do not find anyone useful for the picture. Almost everyone without an exception has given a stupid performance. Shahu Modak proves himself useless once again with his effeminate gestures and his rushing delivery of dialogues. This fellow has no business to talk Hindustani, as his tongue seems to be twisted for the purpose. It would be a great mercy if he leaves the language alone, and not continue murdering it from picture to picture. Modak is such a bad advertisement for the sweet-sounding Hindustani language.

Hansa Wadkar gives a pitiable performance and it takes full two hours for her face to grow on the minds of the audience. By the time one comes to like her face, the picture is over. Hansa's face is peculiar for its blank expression. Through joys and sorrows she maintains a steady ascetic expression giving one the impression of looking upon a dead face.

After Hansa, comes Urmilla—that woman with a pomegranate face. There are so many ditches in this woman's face that she makes herself highly unsuitable for motion picture acting. It is a pity that girls like these are allowed to spoil raw films in these times on the Indian screen.

The only one we liked amongst the crowd of useless players was Sankatha in the role of Jivan Sheth. He is less stagy than ever before and gives a pretty good performance in a couple of good situations.

There is nothing in the picture worth-seeing. The picture amply proves how motion picture producers are wasting their money and time on something no one would like to see.



"Prem Sangeet" of Shalimar promises to be a humorous drama with pairs like that.

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SUPREME FILM DISTRIBUTORS (Bombay)

Distributor Chunibhai Desai is a very busy man these days and he shows a lot of resourcefulness not only in securing new pictures, but also in releasing them under the severest possible handicaps. Recently he has converted the erstwhile Diamond Talkies of Bombay into a first run cinema and re-christened it as Kamal Talkies. The first picture which will be released at this newly named cinema will be 'Muhabbat' produced by Laxmi Productions.

Another picture which Supreme will be releasing in the city at the Royal Opera House somewhere in the second week of June is "Khamoshi' starring Romola.

SHREE FILMS (Bombay)

Lila Desai has been given the steller role in 'Paraya Dhan' a subject which is being produced in Hindi and Bengali under the direction of Nitin Bose. The supporting cast is led by Maya Banneriji and Radha Rani, a well-known radio singer from Calcutta.

The maiden production of Shree Films 'Ramanuj' directed by Debaki Bose will be soon released in the city.

LAXMI PRODUCTIONS (Bombay)

'Muhabbat' featuring Shanta Apte and Pahari Sanyal will be released very shortly in Bombay. A new picture that has gone into production is 'Kadambari' which is a famous drama from the ancient Sanskrit literature. The cast includes Shanta Apte, Pahari Sanyal, Hansa Wadkar and others.

The picture will be directed by Nandlal Jaswantlal.

AMAR PICTURES (Bombay)

Producer-director Surendra Desai, "Bulbul" to friends, has just completed 'Paigam' with Sadhona Bose in the lead. 'Paigam' is an all-singing all-dancing picture in which Sadhona Bose dances to the music of Surendra and the picture is reported to have completely satisfied its director.

Another picture which they are shooting is called "Adab Arz".

BASANT PICTURES (Bombay)

"Mouj", a maiden social story is fast nearing completion and has Pahari Sanyal, Kaushalya and others in the cast. It will shortly come to the screen in the city.

SWASTIK INDIA LTD. (Bombay)

After a long time this influential distributing office is now releasing one of the latest pictures in the town: "Ishara" produced by D.R.D. Productions. The story of 'Ishara' has been written by Dewan Sharar, the well-known international writer and the picture is expected to run very well seeing that the publicity of the picture is being handled by Mr. Vasantrao Marathe who has already made a unique name in motion picture publicity. The picture will be released at the Swastik Talkies in Bombay.

The other two pictures which are handled by this distributing office are 'Badalti Duniya' produced by Murari Pictures and 'Rahat' produced by Kirti Pictures.

The way Nur Jehan looks, she fits in as the heroine of "Pyar", a social story of Navin Pictures.

PRADEEP PICTURES.

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North:—Messrs. Oriental Film Exchange, Delhi.

C.P.C.I.:—Messrs. Popular Films Ltd., Bhusawal.

South:—Messrs. Standard Pictures, Bangalore City.

Overseas:—Messrs. Suresh Films Distributors, Princess Street, Bombay.

SHALIMAR PICTURES (Bombay)

Producer Ahmed has completed 'Prem Sangeet' and is reported to have added to it one of the best martial songs ever seen or heard on the screen. The song is written in a nationalistic strain and is likely to become almost a national anthem for the present times.

It is reported that the co-operation of the military has been secured for shooting this song and with such elaborate preparations 'Prem Sangeet' promises to be one of the remarkable successes of the screen.

On the sets we find the 3rd production of Mr. W. Z. Ahmed called 'Mun-ki-jeet" It features Neena and Shyam and it is a story quite remarkable for its unusualness.

BOMBAY TALKIES (Bombay)

Madam Devika Rani is a very busy person these days seeing that the whole of India is now looking at her and watching carefully her future activities.

She has gone to the sets with a new picture which is a social story and in which she takes the stellar role after a long time. The picture is being directed by M. I. Dharamsey.

FAZLI BROTHERS LTD. (Bombay)

Producer-director S. F. Hasnain reports to us that he has completed "Fashion" and made it an ultra-modern streamlined social picture. The way Mr. Hasnain speaks about his picture, one becomes slightly suspicious, but seeing that he has worked very hard for the last six months it is quite likely that 'Fashion' must have become a remarkable picture.

Director S. Fazli has started his new picture called 'Bhai Bahen' which is another subject of Hindu-Muslim Unity.

RAJKAMAL PICTURES (Bombay)

The final sequences of that stupendous, classical production "Shakuntala" are now being shot by Producer-director Shantaram. Jayashree has been given her rest after her laborious times in the studio for the last three months. This picture is expected to be completed by the end of June and will be on the screen sometime in July.

Another picture that is being simultaneously shot at this studio is 'Mali', under the direction of Keshavrao Date.

ANAND BROTHERS (Bombay)

'Zamin,' a social story has been completed by this studio and the producers are negotiating distribution rights for different provinces.

These producers had advertised the film biography of 'Guru Nanakdev' but it seems that the same cannot be produced as the religious susceptibilities of our Sikh brothers are likely to be hurt in doing so.

RANJIT MOVIETONE (Bombay)

'Iqrar' was released at the Royal Opera House during the month and many a person thought that it had a good basic story wrongly handled.

Director Jayant Desai has completed 'Bansari', a romantic musical comedy starring Ishwarlal, Shamim and Charlie. Another picture which he hopes to complete very shortly is 'Tansen' featuring Saigal and Khurshid. Still another picture that is now nearing completion is "Shankar Parvati" featuring Sadhona Bose and under the direction of Chaturbhuj Doshi. Another Ranjit director, Kedar Sharma, has completed 'Gouri' and is now busy with 'Vish Kanya' starring Sadhona Bose and Surendra.

Several other pictures are also scheduled for production in the Ranjit Studios some of which are called "Kalidas", "Vikramaditya and "Pagli Duniya".

KIRTI PICTURES LTD. (Bombay)

Producer P. B. Jhaveri, who is a wholesale merchant in motion picture production, has a number of pictures under production under different labels such as Navin Pictures, Kirti Pictures and what-not. Some of the pictures that are either under production or are completed are: 'Barat', 'Ashirwad', 'Rahat' and 'Parashuram'.

From these pictures, 'Parashuram' is supposed to be a grand mythological spectacle and is likely to pay its way tremendously well seeing that Prithviraj is doing the title role.

Wholesale-Producer P. B. Jhaveri is nowadays a very busy man having converted Kirti Pictures into a joint stock company with Seth

In "Vijaylaxmi", an Indian Art picture, Shobhana and Kaushalya team together to give excellent work.

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We cannot tell you what wholesale-producer P. B. Jhaveri will do next, but we can assure you that whatever he does, it will be sensational and different.

WARNER BROTHERS (Bombay)

Very few producers in Hollywood harness the film industry for the right purpose and we so often find useless pictures coming from Hollywood which have no other motive except that of light entertainment.

The history of Warners however has been different. They have always considered motion pictures as a very powerful medium of mass instruction and they have always used it rightly in giving pictures like "Emile Zola", "Louis Pasteur" and "Juarez". In keeping with their previous traditions they will be giving us some more pictures during the year and they are called "Casablanca" featuring Humphrey Bogart and Ingrid Bergman "George Washington Slept Here" featuring Jack Benny and Ann Sheridan and "Air Force", a war documentary which being historically true provides plenty of entertainment.

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob sends us good news that his first picture 'Najma' has been passed by the Censors. Ashok Kumar who has played the lead in this picture this time acts a doctor almost to perfection while Kumar gives a fine portrayal of a typical Nawab from Lucknow. The female lead is taken by Veena who, we are told, looks exquisitely beautiful in this picture, and having seen her before we are inclined to believe this report. The music of the picture has been given by Mr. Rafiq Gaznavi and when we chanced to meet him sometime back we were told that it was the very last word in film music. Let us also believe that and wish Producer-director Mehboob every success.

UNITY PRODUCTIONS (Poona)

Of all the troublesome producers we have in the country, the most troublesome is that pair of intrepid young men known as Lahoriram Parasher and Rameshwar Sharma. While the first gentleman is the microphone of the second one, between the two we have been told a lot of their future plans.

Just at present they have completed 'Bhai Chara,' a theme on the good neighbourly relations between the Hindus and Muslims of the country. Another picture which they will be taking up, this time at Calcutta, will be 'Akbar the Great' in which the life of the great Emperor will be portrayed in all its grandeur and subtlety.

PRAKASH PICTURES (Bombay)

'Panghat' has brought in good reports from the different centres where it has been released in the country and now it is due for release at the Lamington Talkies in Bombay immediately 'Tasveer' leaves the screen. In 'Panghat' we find Ratnamala who makes another appearance with all her sweetness on the screen.

At the studios Director Vijay Bhatt has been steadily progressing with the shooting of 'Ram Rajya'.

EVERGREEN PICTURES (Bombay)

The eight Parsi partners who constitute this firm of Evergreens have managed among themselves to secure 'Rani', a picture directed and produced by Barua. This picture will be shortly released at the Super Talkies in Bombay and is expected to draw well owing to its popular music.

A couple of more pictures which these eight people have secured are 'Vijayalakshmi' and 'Angoori' produced by Indian Art Pictures.

A. B. PRODUCTIONS (Bombay)

With Nur Jehan as the main attraction, the maiden production of

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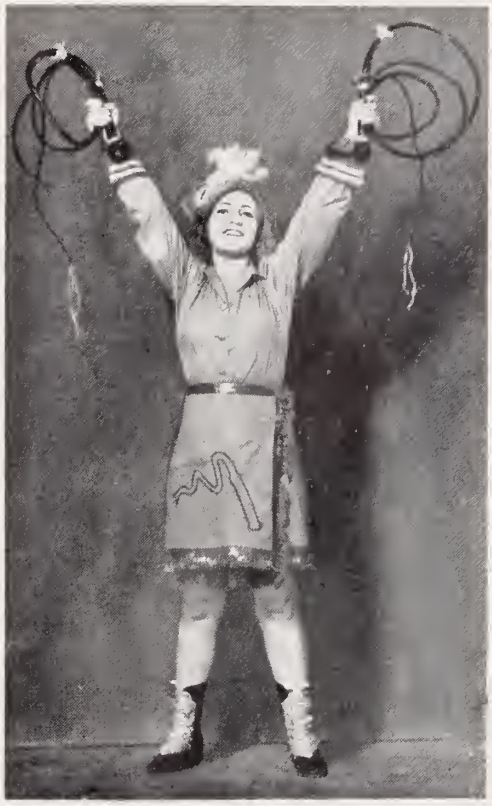

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this company called 'Nadan' has been receiving several offers from different provinces. Mr. Husein Beg Mohamed is supervising the picture and finds it interesting work seeing that it has such an attractive cast. More than half the work has been done on the picture and it will be shortly completed.

GITANJALI PICTURES
(Bombay)

Their maiden production "Sawal" featuring Mumtaz Shanti and Ullhas is now fast nearing completion and is expected to be ready by the middle of June. The next picture which they have scheduled for production is called 'Dil' and will shortly go into shooting.

INDIAN ART PICTURES
(Bombay)

Whenever Journalist D. C. Shah gets spare time he drops in at our office and tells us tall stories about the Kashyap Brothers who are conducting the Indian Art Pictures. It seems that 'Vijayalakshmi' has been completed now and 'Angoori' is getting final touches. The very fact that Evergreen Pictures have secured the distribution rights of these two pictures proves that these pictures are going to be worth seeing. Because, Evergreens with their eight partners are not likely to be easily beguiled into a bargain without the pictures having sufficient quality.

KARDAR PRODUCTIONS
(Bombay)

The speed with which Producer-director Kardar is producing pictures is giving a headache to many producers in the country. Strangely enough, in spite of the speed, Kardar is giving successful pictures at the box-offices.

'Namaste' has been completed by Directors Sadiq & Sunny; 'Kanoon' has been completed by Director Kardar and now Producer-director Kardar is shooting 'Sanjog' a picture which stars Charlie.

Two more pictures are likely to go into production almost immediately, one directed by Sunny and the other directed by Sadiq.

KAMALROY PICTURES
(Bombay)

India's huge producer R. R. Roy has at last gone on the sets of 'Akbar the Great' at the Central Studios. With Kumar in the leading role he has already shot a number of sequences and it is reported that the picture will be completed in good time.

One of the cast that attracts attention is Vanmala who has been signed down for the picture.

NEW HUNS PICTURES
(Bombay)

As we go to the press we understand that 'Nagad Narayan', a social comedy, featuring Baburao Pendhar-

A glimpse from "Shakuntala": The Ashram of Kanva where Shakuntala spent her childhood and grew into classic womanhood.

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Directed By- **RAMANLAL DESAI**

Music: VASANT KUMAR *Dialogues & Songs: EHSAN RIZVI*

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Direction:
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Lila Chitnis, Harish, Maya Banerji
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REKHA
with
SANKATHA PRASHAD
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RAM KRISHAN

Music:
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Dialogues & Songs
J. C. SOLANKI
Direction
MAHENDRA THAKOR

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kar and Lila Desai has been completed in two versions by Director Vishram Bedekar.

Great things are expected from this picture and we are sure that it is going to prove a feast for intellectuals in the country.

NAVYUG CHITRAPAT LTD. (Poona)

'Pahili Manglagaur,' a social comedy, proved a tremendous success at the Central Talkies in Bombay.

At the studios they have completed "Ladaike-Bad" featuring Snehaprabha Pradhan and Shahu Modak. This picture is expected to come on the screen very shortly.

RAJA MOVIETONE (Bombay)

Mazaq', a social story, is ready for release. 'Panchhi', another picture which Zahur Raja is directing himself, is well on way towards completion. The story has been written by Abid Gulrays and features Zahur Raja, Radha Rani and others.

PURNIMA PRODUCTIONS (Bombay)

Director Kishore Sahu's social story 'Raja' which is incidentally the maiden production of this company has been completed and censored.

It is likely to be released at the Novelty Talkies very shortly.

ROYAL FILM CIRCUIT (Bombay)

Distributor V. R. Mehta is nowadays a very impatient person and very often he goes to the Majestic Talkies and wonders when 'Basant' will leave the screen. All this anxiety is because Distributor Mehta has got a marvellously spectacular mythological picture in 'Bhakta Vidur' which he wants to release and show to the people how beautifully Durga Khote has acted and Vishnupant Pagnis has sung.

PRADEEP PICTURES (Bombay)

Their maiden production 'Vakil Saheb' is being taken up by different distributors in the country. It is reported that the comedy element in the picture has appealed considerably to the different distributors who are competing amongst themselves to secure the rights of the picture.

Mrs. Kamalabai Manglorekar, the lady who is at the helm of the affairs is now busy perusing the script of 'Panna Dai' for her next production.

DIN PICTURES (Bombay)

Producer Fateh Din is now having a considerably less anxious time seeing that his picture 'Koshish' is fast nearing completion. It is being directed by Rafiq Rizvi and the theme is centred on the problem of Hindu-Muslim Unity in the country.

In the cast we find Yakub, Trilok Kapoor and others and the picture is expected to go a long way towards meeting the demands of the theme.

The next picture which Producer Fateh Din expects to produce is called 'Jhalak'.

BARUA PRODUCTIONS (Calcutta)

In India people are always interested more in other people's business than in their own. In keeping with this tradition rumours were spread that Producer-director Barua had retired from the motion picture industry. We are assured that this is not true. On the other hand he has started a new company called Barua Productions and his picture just announced is called 'Subeh-Shyam'.

Four consecutive pictures of Barua Productions have been secured by Mr. Lahoriram Parasher of Swastik Film Distributors of Calcutta.

MAHESHWARY PICTURES (Lahore)

Reports come to us that 'Pagli', their maiden production, has been completed and even Miss Aruna Devi who had come with a music party has left for Calcutta. It is reported that Aruna has not only given plenty of dances in the picture, but she has put in a lot of kick by supplying sophisication and dignity not divorced from sex and glamour. 'Pagli' is directed by Shankar Mehta and the producers expect it to be an outstanding success coming from the North.

PRAJA PICTURES LTD. (Bombay)

Director K. M. Multani, an old favourite with Indian audiences, has floated this company and has succeeded in selling a number of shares in Hyderabad and Gujarat.

The other day we had the good fortune of meeting Mr. Multani and discussing with him his future programme and, as he went on divulging the same, we were surprised at the extent and imagination in which things are planned for the future. Sometime in the month of July, Producer-director Multani will start the actual shooting of his maiden production and he tells us that his first story is remarkable for its realism and romance.

BATRA PRODUCTIONS (Lahore)

Their maiden production 'Papi' is fast nearing completion under the direction of Majnu. It is a story built round the life of a sinner who is reported to have gone about the world spreading his vicious designs and poisoning society. In the cast we find Majnu himself and Madhuri from Bombay. The music of the picture has been done by Pandit Amarnath.

PRAGATI PICTURES (Bangalore)

One of the latest pictures coming out of this studio is 'Harishchandra' produced in Kanarese. We are told that it has become a remarkable motion picture document bringing to the screen the glory of the ancient times in all its realism and splendour. In the cast we find Subbiah Naidu. Nagendra Rao, Lakshmibai and B. S. Raja Iyengar. Evidently these are names that count in the Kanarese world because we are told that the picture has been drawing well at all centres wherever it was released. We expect to review this picture next month as a special trial is being arranged for us in Bombay.

ADVANCE FILM EXCHANGE (Bombay)

'Ghar Sansar' which was released at the Novelty through these distributors has been doing very good business at this theatre. It is likely to run there for a pretty long time and is expected to be as successful as it became at Karachi.

MOHAN PICTURES (Andheri)

Director Gunjal is reported to have completed shooting of 'Dulhan'. The dialogues and songs of this picture have been written by Pandit Indra. Another picture that has been completed is 'Rekha' starring Lila Chitnis and Harish under the direction of Mahendra Thakore. The picture which is now in making is called 'Kiran' featuring Ashok Kumar and Leela Chitnis. This picture is being directed by Mr. Jagirdar who is reported to be doing his best for the subject.

NATIONAL THEATRES (Bombay)

Producer Shah is reported to have gone on the sets with his first picture 'Pistolwali' at the Jyoti Studios. Under the direction of Mr. Nari Gadiali this picture is expected to be a thriller and seeing that Romilla, that old favourite, is leading a very useful cast of quick-change artistes, we are inclined to believe the thrilling aspect of the picture.

As we go to the press we get a report that the court dispute which was going on between Mr. M. A. Mughni and Taj Mahal Pictures has been settled by compromise. By the terms of the compromise Mr. Mughni has been accepted as the producer and author of 'Ujala' and a sum of Rs. 2250/- has been paid in settlement of his claims against Taj Mahal Pictures.

It is quite a pleasant result seeing that Mr. Mughni, a quiet, hard worker has been able to succeed against a wealthy producer.

Already the distribution rights of the picture for the South and C.P.C.I. seem to have been taken over by Mr. Trivedi of Opera Pictures.

GIRDHAR BAHAR PRODUCTIONS (Bombay)

Under the efficient supervision and management of Mr. G. A. Thakur this new production unit is now producing 'Mohabat-ki-jeet' starring Nadia and Navinchandra. The picture is directed by Mr. Ramanlal Desai and it is evidently a fast thriller seeing that Navinchandra is there ready with a sword in hand.

EXCELSIOR FILMS (Bombay)

This is a firm of new producers who have started shooting 'Daughter of Hunterwali' featuring Nadia and John Cavass and others. The picture is directed by Mr. Homi Wadia and it is evidenty a fast thriller of the screen.

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